

SCHOLASTIC

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Scholastic Teacher Monthly supplies practical hints to teachers, frontier trends in secondary schools, news of education, handy guides to the best in books, radio, and motion pictures.

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SENIOR SCHOLASTIC
LITERARY CAVALCADE
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PRACTICAL ENGLISH
JUNIOR SCHOLASTIC

Scholastic Teacher invites manuscripts describing new and promising teaching techniques and practices in English and Social Studies. Payment is made for manuscripts accepted at the time of publication. Send photographs if available.

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NEXT MONTH

Summaries of English and Social Studies Conventions
Playbacks for Schools

Our Cover is by Steinberg, well known for his New Yorker cartoons. We discovered our Steinbergish Santa Claus among the Christmas cards offered by New York's Museum of Modern Art. Artist Steinberg in 1947 served as a Scholastic Art Awards judge.



How Much Social Science in the High School?

About two years ago a prominent United States senator said to me one day, "Don't the schools teach citizenship any more?" He then told me of some of his early experiences. Said he, "When I was a boy I knew the names of my senators in Congress, my congressmen, the governor, and other state, county, and municipal officials. Now as I travel I ask questions of train porters, taxi drivers and bell boys. Only about half of them know the names of their mayors. Not more than 25 per cent know the names of their governors and very few of them know the names of their Congressmen and their United States senators."

This senator was very much in favor of a pending increased appropriation for the United States Office of Education which was later approved by Congress and made possible the establishment of several positions for specialists in the various fields of the social studies.

Naturally I undertook to explain to him that modern schools stress citizenship education — that a broad program has been developed but that all of us in education are desirous of strengthening it in every way possible. Of course I explained that citizenship education involves much more than merely knowing the names of certain officials. He readily agreed.

Social Studies Very Broad

It is common practice to require all students in high schools to study *American history* one year. Students are also usually required to elect an additional year of Social Studies. But this additional year they elect is from a wide range of vitally important fields including problems of democracy, world history, world geography, economics, sociology, and government.

As we face the complex problems of future years we must not leave to the chance arrangements of an elective system the expectation that our young citizens will be adequately informed concerning the great difficulties in securing our freedoms. I believe all American boys and girls need a year of *world history* to understand our precious heritage and to appreciate the role of the United States in today's world.

Geography today is of such paramount importance that all pupils in the high schools should be given definite instruction in *economic geography*.

Since we live in a world made dynamic by many *economic* factors, we cannot leave to chance whether or not pupils learn about supply and demand, inflation and recession, taxation and government expenditures, how the great industries of this nation have developed and the relation of economic freedom to civil liberties.

All pupils need to know how our social institutions have developed, what their functions are and how they may be improved.

Finally I believe that all pupils need to know much more about our *government* — Federal, state, and local — and of the responsibilities each of us must assume for making these governments function efficiently and democratically.

Double the Time

I do not see how all of these needs can be met in less than four years of required work in Social Studies in grades 9-12. I, therefore, believe the time required of all high school students in studying the Social Studies should be practically doubled. Just how to provide the suggested amount of time for the Social Studies will have to be determined. No doubt a re-vamping of the entire program schedule as well as the curriculum is in order. In any event I know the time has come when we can take no chances on the soundness of our methods for preparing youth for American democratic citizenship. We must now be certain that we know what products in citizenship our educational process is turning out.

How soon shall we have in all our high schools a solid core of common learnings which, as a basis for intelligent and effective citizenship, all students are required to follow? This "core" would include English, Social Studies and Health and Physical Education.

I shall welcome comments and suggestions on this problem.

J. H. Studebaker
Chairman, Editorial Board,
Scholastic Magazines

By Edna LaMoore Waldo

Formerly of Minot (S. D.) High School

Christmas counts with us

It Makes Literature and History Come Alive

WHY not capitalize that happy holiday unrest in your classes and at the same time make English literature and history come alive? I've found that the feeling that "all are dead who wrote it" vanishes when students delve into sources, as mine did, to find the origins of their own Christmas customs.

Once you start to plan, it is surprisingly easy. New correlations will occur to you as you make your preliminary survey in encyclopedias and English texts. Each "lead" takes you on to another, with no difficult reference work involved; everything you need will be in the average school or public library. The students themselves will help out with materials from home.

The first time I tried to make Christmas count I merely assigned some oral reports on such things as Christmas greens, the Yule log, mistletoe, and the traditional Christmas food. But my pupils brought in so many other things and showed their interest by planning parties in which they would use the old customs that I saw how many tie-ups would be possible.

Welcome Advice on Mistletoe

Start with Christmas legends. I found a great many in the encyclopedia. You will find more details in books on holidays (see page 4-T) and in library clipping files. A report on Christmas greens will bring out stories of the holly, the ivy, and the bay. "Rosemary's for remembrance," said Ophelia, but it was also used to deck the boar's head. The bringing in of the Yule log ties in with superstitions about squinting or barefooted visitors during its burning. And the mistletoe—bear in mind that it was never used in the early churches because of its connection with heathen rites of the Druids. (This gives you a glimpse of the Druids and very early England.)

One of my girls was so pleased with Irving's insistence that a berry must be plucked for each kiss claimed under the mistletoe, and that when the berries were gone, so was the privilege, that she arranged a party just to watch the fun!

I found that the record-conscious youth of today is much impressed by the number of old English ballads and carols in album collections.* The very fact that these old numbers have been recorded by favorite singers shows them that the pieces still live. My pupils be-

came interested in tracing the different versions of old songs as they heard them on the air and in music shops.

There are interesting drama tie-ups, too, in the masques and pageants of the old Yule and in records of Dickens' *A Christmas Carol* by famous actors: Lionel Barrymore (M-G-M), Ronald Colman (Decca), Basil Rathbone (Columbia), and Eustace Wyatt (Victor). The "twelve days of Christmas," ending with Twelfth Night, will furnish a frame for a discussion of mummerly, story telling, Punch and Judy shows, burlesques, games and dances, and the "rude minstrelsy" of the waits or carolers, not to mention Shakespeare's *Twelfth Night*.

• Carols for Atmosphere

Other legends—and these I pursued through encyclopedias—concern the white Christmas rose and the Glastonbury thorn. The thorn bloomed each Christmas Eve until almost eradicated by the Puritans. There's another story in the early refusal in both England and America to observe "the heathenish rites" of Christmas.

The Victor record album, *Carols of*



Christmas isn't Christmas without Lionel Barrymore's "Scrooge" on CBS. Now in an MGM album, it is one of four Christmas Carol recordings.

the English Yuletide, will furnish atmosphere. It includes "The Boar's Head Carol"; "The Holly and the Ivy"; "Good King Wenceslaus"; "Dame, Get Up and Bake Your Pies"; "Here We Come a' Wassailing" (an old Yorkshire melody), and others. Even in the familiar "God Rest You Merry, Gentlemen" you have a chance to comment on the different sense conveyed by that often misplaced comma.

A sidelight on early English democracy is furnished in the account of celebrations at the great houses, where masters and servants sat down together at Christmas time. Sometimes masters served their helpers. At any rate, while the revels lasted, all were equal.

Pupils can make helpful collections of Christmas cards bearing old English scenes, using these as your study of English literary history progresses; there are good pictures of old inns, churches, stagecoaches, manor houses, streets, and carolers. Almost all the *Pickwick* and *Christmas Carol* characters are available. Pupils may have at home little English figurines or Toby jugs; there are sets of English plates with Dickens and Shakespearean characters. Students of English ancestry are bound to have reports on old customs still observed in their families.

Some Good Sources

Sources? Irving first. In fact, you can have rewarding discussions with nothing but his *Sketch Book* and a good encyclopedia. How far afield you want to go will depend on time and your library, but footnotes in the Irving book, followed through other reference material, will open up all sorts of pleasant possibilities.

If you haven't read Irving's five Christmas sketches lately, you will be surprised at the wealth of material on customs of his day and references to older ways. He quotes so many earlier English writers—some that are often hard to place for the students—and finds so many modern slants that he is amazingly helpful. His own prose is sprightly and often brings chuckles from the class.

The smallest libraries will have copies of the *Sketch Book*; they may also have a series of books on holidays. Good clipping collections will be useful. Use the carol and ballad records—there are many albums on the latter.

The sooner you start, the better. And you'll find that tying up Christmas old with Christmas new will give you a head start on other knottier problems in the teaching of English literature and history.

*A *Treasury of Folk Songs*, the new Bantam Book, 25 cents, gives words, music, and lists the records.



December - remember?

... And Other Sprigs of T-A-B Holly



By MAX HERZBERG

YULETIDE brings memories of stories, poems, novels, plays, and essays bright with Christmas spirit. There's a handsome, new, scarlet-bound collection, *A Fireside Book of Yuletide Tales*, by Edwin Wagenknecht, who also brought together *The Fireside Book of Christmas Stories* (Bobbs Merrill). Three Christmas short stories many enjoy are: Henry Van Dyke's *The Other Wise Man*, O. Henry's *The Gift of the Magi*, and Coningsby Dawson's *The Unknown Soldier*. Then there are poems: Milton's *Ode on the Morning of Christ's Nativity*, Whittier's *The Over-Heart*, Sidney Lanier's *A Ballad of Trees and the Master*, Joyce Kilmer's *Gates and Doors*, and Dorothy Parker's *Prayer for a New Mother*.

America can match Dickens' *Christmas Carol* with George Seaton's *Miracle*

Lure of a Good Book



Marion H. Pettis

"Frankly, I don't know what to tell you about how I organized my T-A-B CLUB. I believe more books were sold in my classes than in others, but I really didn't do anything. I simply explained the plan, stressed, as I always do, the fun of owning and reading good books, showed students the prospectus received each month, and presto, they bought! In some cases—almost to a man.

"If the books are good, they sell—as did *The Pocket Book of Verse*. We used it in connection with various regular classes and of course that helped. Many of the books we permitted students to use for outside reading reports—since they were worthy thereof—and of course that helped sell.

"On the whole, however, I believe it was merely the lure of a good book appealing to students interested in worthwhile reading."

Marion H. Pettis
Head of the English Department
Lewis & Clark High School
Spokane, Washington

on *34th Street* (Harcourt, Brace). Two noted novels of the earliest Christmas era are Lloyd C. Douglas' *The Robe* and Gen. Lew Wallace's *Ben Hur*.

Much in Little

In connection with the new *Scholastic-Teen Age Book Club* awards for book reviews (Nov. 3) we stressed the need for brevity and pithiness. When you talk about writing book reviews why not cite Melville Cane, a master of saying much in little. Mr. Cane, poet-lawyer, looking over six recent books, wrote 12 lines—32 words—in which he summed up his judgment. We reprint the poem with the kind permission of Mr. Cane and of *Saturday Review of Literature*.

BOOK NOTES

By MELVILLE CANE

Sumner Welles
Wisely tells;
Cordell Hull,
Good to mull;
Jim Farley
A bit too snarly;
Harold Laski,
Shrewd and pesky;
Vinegar Stilwell
Fills the bill well;
Grand old Winnie,
Worth a guinea.

Mr. Cane last year issued a new collection of his poems, *A Wider Arc* (Harcourt, Brace). Some are serious, some light. You'll enjoy the book.

Short and Sweet

It is a great advantage to everyone to say what one has to say as briefly as Mr. Cane did. He recalls the saying in the famous ancient book called *Ecclesiastes*: "Let thy speech be short, comprehending much in a few words."

The best retorts are likely to be brief too. Eugene Field once disposed of a would-be poet who had submitted a set of verses entitled, "Why Do I Live?" On the rejection slip Field wrote: "Because you sent your poem by mail."

Book Discussion Questions

Here are a few starters to send the discussion ball rolling on December T-A-B selections.

1. Is it true that Mark Twain in *The Connecticut Yankee in King Arthur's Court* attacked with humor "those transparent swindles—transmissible nobility and kingship"?

2. Ernie Pyle, killed in the war, still remains the greatest correspondent of World War II. Do his sketches in *Here Is Your War* make you understand the terrible struggles and hardships of the men who fought in it? Does he "draw" clear pictures? Illustrate.

3. When you see the movie based on Tolstoy's *Anna Karenina*, ask yourself how it compares with the original novel. Which better brings out the strange and tragic character of the heroine?

4. Max Brand was the most popular of all writers of Western stories. Can you tell from your reading of *The Border Kid* why he won such popularity? In what ways was the book a typical "Western"?

5. Which detective, among those who appear in *Pocket Book of Great Detectives* by Lee Wright, is the one who appeals to you most? Tell why. Does he "send you" to the library to get a full book of his adventures?

Note from T-A-B Club Selection Committee: *The Connecticut Yankee in King Arthur's Court* is not specifically recommended for Catholic schools.



Watch for the Dividends

Please tell your T-A-B CLUB members that next month they will receive their T-A-B CLUB dividend books—one book for every four they have purchased this term.

As usual—ask your students to:

(1) Read descriptions of this month's T-A-B CLUB books in their *Scholastic Magazines*.

(2) Check on the coupon the ones they wish to purchase.

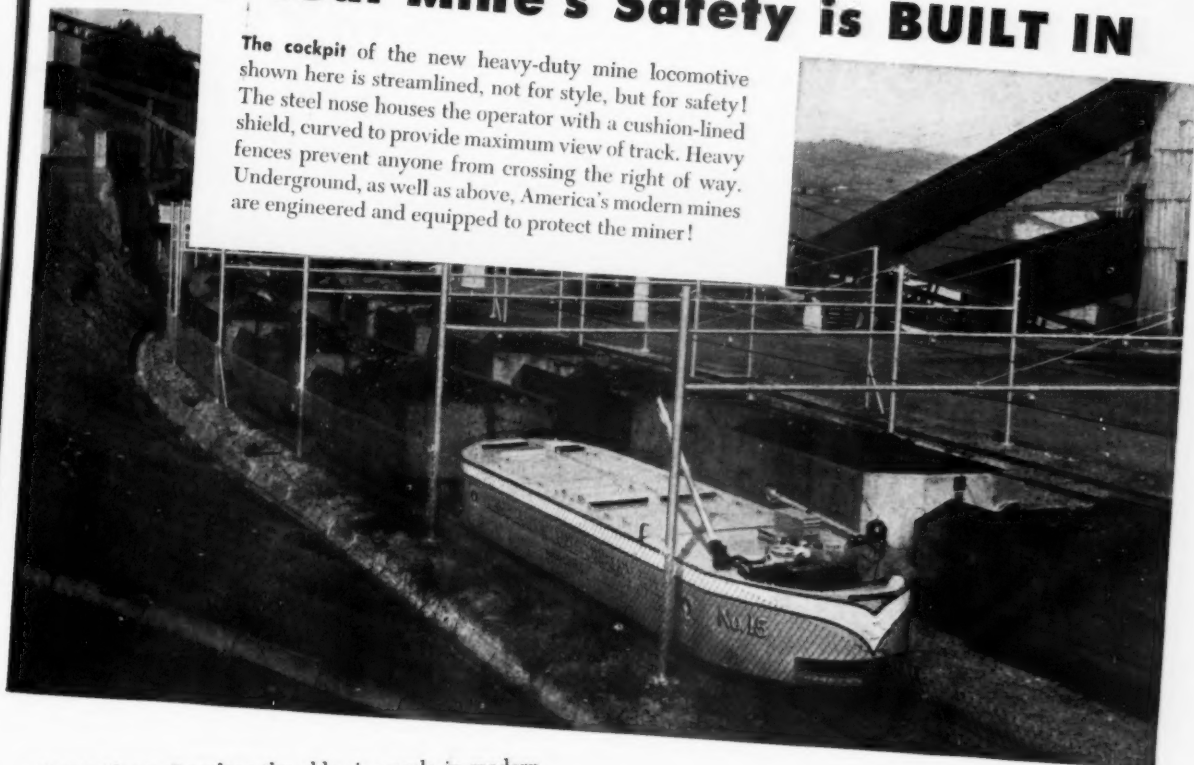
(3) Hand the coupon, with 25 cents for each book ordered, to the T-A-B CLUB secretary.

Your T-A-B CLUB secretary orders the books on the convenient, prepaid, order blank sent each month.

If, perchance, you do not have a T-A-B CLUB, you may order T-A-B CLUB books at 25 cents each. A minimum order: ten books. Cash must accompany order. No dividends to non T-A-B CLUB orders.

This Coal Mine's Safety is BUILT IN

The cockpit of the new heavy-duty mine locomotive shown here is streamlined, not for style, but for safety! The steel nose houses the operator with a cushion-lined shield, curved to provide maximum view of track. Heavy fences prevent anyone from crossing the right of way. Underground, as well as above, America's modern mines are engineered and equipped to protect the miner!



Electric "horses" replace the old mine mule in modern mines. The care and upkeep of electric motors powering mine locomotives, cutters, loaders, shuttle cars, conveyors, and many other pieces of mine equipment, make up only part of the extensive repair operations in big mine machine shops like the one shown below.



The young miner shown below with his wife is one of America's new generation of miners. A veteran of World War II, he chose the operation of mechanized mining equipment for his peacetime work. Miners' wages—highest earned by any group of industrial workers—assure him and his family a high standard of living.



Coal holds many surprises that are fun to learn about. To help your children learn about them easily, vividly, we've developed an easy-to-read, up-to-date quiz booklet on coal. Your classes will like it. For free copies, mail the coupon at right.

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The Capsule News

Volume 4, No. 4

EDUCATION IN BRIEF

December, 1948

Map Scholastic Plan on Health

**Advisors Give Editors
Nutrition Plan Guide**

How can *Scholastic Magazines'* editors back up, support, push and promote that No. 1 school aim—good health and nutrition?

That is the question Chairman John W. Studebaker put before the committee of advisors on Nov. 12 in Scholastic headquarters. Members are: Mrs. O. G. Hankins, Pres., D. C. Parent Teachers Assn., Washington, D. C.; Dr. Fred V. Hein, Chicago, Ill.; Chester Katencamp, Prin., City College, Baltimore, Md.; Joseph McKenney, Dir. Physical Ed., Public Schools, Boston, Mass.; Ruth Powell, State School Lunch Program, State Dept., Little Rock, Ark.; Mrs. Ruth H. Roy, Nurse, Montclair H. S., Montclair, N. J.; Prof. Clara Taylor, Head, Nutrition Dept., Teachers College, Columbia Univ., New York, N. Y.

Many committee suggestions will be introduced at once into the various *Scholastic* magazines.

Two Fine Reports

Your Children, Detroit's 1948 school report, deserves three stars for easy reading and newness. Also because it doesn't plod the reader through every course offered from pre-school up.

The Cayamaca Story tells in words and alluring pictures about San Diego's year-around school camp.

Funny, Funny, Funny . . .

Brooklyn: Mrs. Jane Strohecker, teacher, says the \$133 she found in a geography text turned in by an unknown pupil last year should be hers. Board of Education says it's theirs. *

APPOINTED

John K. Norton, Teachers College, Columbia University, new chairman of the Educational Policies Commission.

Edgar Fuller, exec. sec., National Council of Chief State School Officers.

Ben Miller, exec. sec. American Youth Hostels.



Eve Arden: "Our Miss Brooks"

IS SHE "OURS"?

On CBS stations Sunday nights 9:30 EST you can hear a pun-pushing English teacher named Miss Brooks (Eve Arden). In the current radio humor tradition she hotly pursues a man, Mr. Boyington, a biology teacher. Gag writers overlook none of the obvious possibilities. The Hollywood audience guffaws heartily. Do you? *Scholastic Teacher* invites your comments on Miss Brooks. Should we accept her as "one of ours"?

TEACHER SALARIES

Average teacher salary in Connecticut is now \$3,043. But, says State Education Commissioner Finis E. Engleman, it has a buying power of only \$12 more than the 1940-41 salary.

Average salary of Detroit classroom teachers, \$4,133.

INVESTIGATION DIES

Inquiries into communism in schools and colleges projected by the House Un-American Activities Committee headed by J. Parnell Thomas (Rep.) have been dropped. Rumor from Washington has it that 81st Congress may drop this Committee.

No Pepsi-Cola scholarships this year. Reason: mounting costs of making Pepsi-Cola.

What you need in your classroom is buzzing

Do you encourage buzzing in your classroom? Enough buzzing, that is? Group dynamics experts now say that buzzing can improve instruction.

In a class of 20 or 30 pupils, the experts say, at least two levels of activity exist: (1) the bright, alert pupils whose hands shoot up—the natural buzzers; (2) the listless, shy, day dreamers.

APPLES IN BUSES

Carl Sundburg has a son in Maine Township High School, Park Ridge, Ill. He met the teachers and liked them. He thought more parents should discover their children's teachers.

Mr. Sundburg is general promotion manager for National Transitads. Result: streetcars and busses in 544 cities will carry car cards calling attention to the good work teachers are doing everywhere.

Baby Sitter Course

American Red Cross is testing a course in baby sitting for high school students in Rochester, N. Y. If interested, contact your local chapter.

Schoolhouse in the Red

Some kind of medal ought to go to the W. K. Kellogg Foundation for persistent and practical work on rural school problems. Its latest contribution is a film: *Schoolhouse in the Red*, a documentary on school district reorganization. For information write to the Foundation at Battle Creek, Mich.

Meetings Scheduled

Chairman Earle T. Hawkins announces the Fourth National Conference on Citizenship—New York, May; the fifth, Chicago, 1950.

Speech Assn. of America, Washington, Dec. 28-30.

Assn. of Supervision and Curriculum Development, New York City, Feb. 13-16.

Reading Institute, Temple University, Philadelphia, Jan. 31-Feb. 4.

TEACHERS IN FICTION

Add to 1948's education in fiction list *Golden Net* by Ruby Redinger (Crown). Campus clash of professors and college benefactors.

FEDERAL AID IN THE 81ST?

**AFT and NEA Expect That
New Congress Will Act**

Did Gov. Dewey's failure to take a stand on Federal aid to education contribute to his election defeat?

Observing the red-faced pollsters no school leader will say.

Election results, nevertheless, raised hopes for action. From two major national teacher organizations came these statements to *Scholastic Teacher*:

NEA Spokesman: "I cannot see any reason why Federal aid will fail in the 81st Congress."

AFT—Irvin R. Kuenzli, secretary: "While the American Federation of Teachers has issued no official statement on the possible influence of the election results on Federal aid to education, it is my personal opinion that enactment of a sound Federal aid program is a clearcut responsibility of President Truman and the new Congress. The Democratic Party is pledged unequivocally to Federal support for education. President Truman has emphatically declared his stand in favor of Federal aid. A number of the newly elected Congressmen are known to be definitely in favor of Federal Aid as the only permanent solution for the crisis in the schools. Furthermore, organized labor, which is generally recognized as a significant force in the election upset, has actively supported Federal aid to education and will continue to do so."

Christmas for Them

NEA announces continuation of the Overseas Teacher-Relief Fund. Last year U. S. teachers contributed \$261,633.

WELLINGTON, N. Z.: Pitcairn Island, tiny home of Bounty mutineer descendants, will soon have its first official teacher, A. W. Moverley, who will arrive with a pre-fab school building.

Thirteen teachers, most of them from Oklahoma, have sailed to teach in Ethiopia.

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Free Railroad Story Reprints!

Teachers and class secretaries may secure reprints free of the Chesapeake & Ohio pictorial feature which appeared in our November 3 issue (pages 26-31). They are packaged in classroom lots of 40, but you may order as many as your school needs. (You are not limited by the number of subscriptions you have to *Practical English*.) Please address requests to: Transportation Editor, *Scholastic Magazines*, 7 East 12 Street, New York 3, N. Y.

Introductions (p. 5)

GUIDE FOR A LESSON PLAN

Aims

To show students how to make and acknowledge introductions easily and effectively; to give practice in lifelike situations for making and acknowledging introductions; to give students practical experience in conversing with new acquaintances.

Motivation

Are introductions a little difficult or embarrassing for you? Do you get people's names straight? Or do you become confused and call Miss Foot Miss Heel? Or Mr. Halter Mr. Falter? What can you talk about to a new acquaintance who seems to be tongue-tied?

Discussion Questions

What are three basic rules for making introductions? (Boy to girl; younger to older; a group to a person.) What is the proper way to acknowledge an introduction? When should you use Mr. or Miss instead of first names? When do you shake hands? When do you stand for an introduction? What do you do when you're making an introduction and you're not sure of one person's name? What can you do to improve your ability to remember people's names? How can you start a conversation with a person who seems to have nothing to talk about?

Student Activities

Plan a series of demonstrations which illustrate the basic rules for making introductions. Divide the class into teams of four or five members. Let each team specialize in one phase of introductions. Give the teams time to practice presenting boys to girls; younger to older; a

group to a person. Other teams practice the rules for shaking hands, for standing for introductions, and for starting conversations with new acquaintances.

Students playing roles of strangers or older people may wear large placards such as: (1) Mr. (or Mrs. or Miss) —, principal of the high school; (2) Mrs. X, a clubwoman of 40; (3) Mr. D, an auto salesman; (4) Cousin — from some distant city; (5) Mary Jones, a newcomer to town; (6) Harry — from another high school.

Each demonstration should be followed by a class discussion. Then other students should be invited to the front to practice similar introductions.

A narrator may announce the rule being illustrated just before each demonstration is given. After the various situations for introductions have been demonstrated, ask volunteers to illustrate how to proceed in the following situations. (Also encourage the slower students to take part; they may try to avoid active participation.)

(1) Introduce the girl with whom you're walking in the hall to two of your boy friends. (2) Introduce your teacher to your mother. (3) Introduce three girl visitors to your father. (4) Introduce your young cousin to your football coach. (5) Introduce the seven persons at your dinner party to a late arrival. (6) Form a receiving line at a dance and introduce newcomers.

Practice beginning conversations with people you've just met. Point out the importance of having each person cooperate in carrying on a conversation. Make a list of questions which are suitable to ask a new acquaintance in order to find out what topics of conversation will interest him. Give demonstrations to show how to draw non-talkative persons into conversation. Give some wrong-way demonstrations showing how you may embarrass a shy new acquaintance. (Comment on a girl's beautiful appearance, overly compliment her, etc.)

Editorial (p. 3)

Dickey Meyer, successful woman photographer, tells her story.

Discussion Questions

Why are Dickey and her husband going on a two-year, non-profit, photography expedition to Europe? Do you believe that photographs of life in Europe will help us understand Europeans better? Why do many teen-age Europeans feel "trapped"? Why did Dickey become a photographer?

Student Activities

Students interested in photography will find these magazines good reading: *Popular Photography* and *U. S. Camera*. Most public libraries also buy *U. S. Camera Annual*, a book collection of some of the best photographs of the year.

Give a brief oral or written report on Margaret Bourke-White. (Her pictures appear frequently in *Life*.) See *Current Biography*.

If you're interested in becoming a photographer, write to your State Director of Vocational Education for the addresses of schools which have photography courses. The National Home Study Council, 839 Seventeenth Street, N. W., Washington 6, D. C., will advise you about correspondence courses.

Letter Perfect (p. 9)

Aim

To show students how to write letters of order.

Check-test Questions

Why is it a good idea to enclose the advertisement of the item that you wish to order? Why is it a good idea to put your name and complete address at the bottom of your letter of order? Why should you be careful to give an exact description of the item you're ordering?

Student Activity

Give a brief oral report on postal notes and money orders. When is it better to buy a postal note than a money order? When would you send stamps or coins rather than a postal note or a money order? What is the largest amount of money (in coins) you'd send with a letter or order?

Dear Joe (p. 7)

Aim

To discuss the traits of character which are important in making and keeping friends.

Discussion Questions

Why is Jinx "tops" on Jane's list of friends? Why is Jane pleased with Jinx's conversation? What are some of the thoughtful things that Jinx does for her friends? How does Jinx define a friend?

Student Activities

1. Give a brief written or oral report on "Why — is my best friend."
2. Recount incidents which show acts of friendship (the time a friend

Coming—Next Three Issues

December 8, 1948

Major article: Dining at a restaurant.
 "How to —" Series: Pronounce foreign words (often found on menus).
 Critical Judgment Series, No. 10: Music for the movies.
 Letter Perfect: Writing and answering letters of complaint.
 Reading Series: Critical reading; quizzes.
 Dear Joe — from Jerry: Table manners.
 Practice Makes Perfect: Grammar, spelling, punctuation, word games.

December 15, 1948

Major article: Planning a party.
 "How to —" Series: Play word games.
 Critical Judgment Series, No. 11: Editing the film.
 Letter Perfect: Letters of invitation, acceptance, regret; thank-you notes.
 Reading Series: Facts and opinion; quizzes.
 Dear Joe — from Julie: School assembly manners.
 Practice Makes Perfect: Grammar, spelling, usage, Christmas crossword puzzle.

January 5, 1949

Major article: Writing speeches.
 "How to —" Series: Take notes.
 Critical Judgment Series, No. 12: Movie censorship.
 Letter Perfect: Student contest.
 Reading Series: The author's point of view, quizzes.
 Dear Joe — from Jane: Jane: Jealousy; "keeping up with the Joneses."
 Practice Makes Perfect: Grammar, spelling, punctuation, word games, etc.

helped you out of a "jam," the time a person gave you helpful advice, etc.).

Application

Should a real friend tactfully tell his chum when that chum is doing something that is wrong? Should he point out a remedial defect which is hindering the friend from getting ahead or from being popular? Or should the friend keep still for fear of hurting his chum's feelings? Give examples to illustrate your answer.

Movie Series (p. 10)

This article on the movie cameraman is number 9 of a regular series on how to evaluate movies.

GUIDE FOR A LESSON PLAN

Aims

To explain how the movie cameramen "shoot" movies; to give yardsticks for the critical evaluation of the photography in a movie.

Discussion Questions

What did Mr. Toland mean when he said, "The cameraman must never get in the way of the story." In what ways are a director of photography and his assistants like a football team? What does Hollywood do to use lighting to help create the mood of a situation? Why does the author of this article

say, "The camera's magic lies in its ability to be YOU"? Why does he say you're given a magic carpet when you go to a movie? What yardstick questions can you ask yourself in judging the camera work of a movie?

Student Activities

Which of the movies you've seen in 1948 would you nominate to be among the ten best movies of the year? Start making your list now. In January you'll be able to compare your list with those made by prominent movie critics, movie reviewers, and leaders of the film industry.

Note to Teachers

Mr. Gregg Toland, whom Mr. Boutwell quotes in this article, has died since Mr. Boutwell's interview with him. He was a leading movie cameraman and several of his movies are currently being shown.

Learn to Think—Straight (p. 14)

Discussion Questions

Why should you listen carefully to what the other side in an argument is saying? Why should you *think* while you're listening? Why shouldn't you spend too much time exploding every point the other side makes? What three factors help to make a good argument?

Drug Store Workers (p. 23)

Aim

To show that some part-time jobs—like those in a drug store—can lead to careers.

Check-test Questions

What duties does Whip have on his part-time job in the drug store? Why doesn't he fill prescriptions? What courses would Whip have to take in high school if he wants to become a pharmacist? What other qualifications must he meet before he can get such a job? How does a young pharmacist receive experience? What are drug-store working conditions. In addition to pharmacy, what other careers are open to drug-store workers?

Student Activity

Invite students with interesting part-time jobs to describe them to your class or career club.

References

1. *Careers in Retail Business Ownership*, by Robert Shosteck. B'nai B'rith Vocational Service Bureau, Washington 6, D. C., 1946. This book has excellent chapters on most of the businesses to be found on Main Street. Emphasis is on the business rather than the workers.

2. The U. S. Department of Commerce has published an excellent series of booklets (many nearly 200 pages long) on how to establish and operate various retail businesses. Price is usually about 35 cents. Write to Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. for a free list.

Practice Makes Perfect (pp. 15-18)

Watch Your Language: 1-of; 2-In; 3-In; 4-to; 5-for; 6-in; 7-of; 8-for; 9-to; 10-for; 11-for; 12-of; 13-against; 14-with; 15-over; 16-in; 17-with; 18-for; 19-of; 20-at.

Are You Spellbound? 1-W, saw; 2-W, lightning; 3-W, prejudice; 4-W, temperature; 5-W, once; 6-W, postponed; 7-W, drawing; 8-C; 9-W, tragedy; 10-C.

What's the Usage? 1-W, annoy or irritate; 2-W, Only I or have only; 3-W, Almost; 4-W, at or about 8 p.m.; 5-W, etc. (not and etc.); 6-W, fewer; 7-W, enthusiastic; 8-C; 9-W, cupfuls; 10-C.

Shop Talk: 1-bill of lading; 2-carrying charges prepaid; 3-back orders; 4-breakage; 5-invoice; 6-credit memorandum; 7-C. O. D.; 8-consignment; 9-demurrage; 10-cartage.

Answers to "Test Your Reading Skill"

Kidnapped: a-8, b-5, c-12, d-10, e-7, f-13, g-2, h-9, i-3, j-6, k-1, l-4, m-11.

Mamma and the Magic Skates: 1-c, 2-b, 3-a, 4-b, 5-c.

Answers to "Tips on Reading"

1. Why was school less necessary thirty or forty years ago? 2. What changes have come about in education? 3. What new problems have these changes created?

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Practical English

DECEMBER 1, 1948 • VOL. 5, NO. 10 • A SCHOLASTIC MAGAZINE



COVER STORY, p. 3 ►
INTRODUCTIONS, p. 5

*Santa—just be sure to
remember my new 1949
Remington Portable!*



"When I saw the 1949 Remington Portable Typewriter with those new finger-fit keys . . . I just *bad* to try it! What smooth, easy action . . . what letter-perfect results!

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A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses. Published Weekly During the School Year

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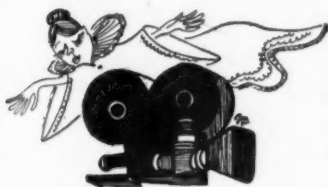
ON THE SIDE

OUR FRONT COVER. Dickey (Meyer) and Tony Chapelle, photography team (at right) watch their truck, called "The White Angel," being loaded on a freighter at Hoboken (N. J.) for a sea voyage to Europe. Six months after this picture was made Dickey and Tony returned from Europe with more than 2,000 photographs taken on assignment for the American Friends (commonly known as Quakers) Service Committee. During the Chapelles' trip through Poland, Czechoslovakia, Austria, and all zones of Germany, "The White Angel" served as their home, storeroom, darkroom, and office. Besides photographic supplies, the truck carried a typewriter, files, sleeping bags, a stove, cooking utensils, gasoline, truck parts, and food.

"The most exciting things that ever came out of that truck," Dickey says, "were chocolate bars and oranges for children who had never seen, let alone tasted, such foods."

Read more about Dickey and Tony and their plans for the future on this page.—*Photo courtesy of American Friends Service Committee.*

AND WE QUOTE. Some people use language to *express* thought, some to *conceal* thought, and others *instead* of thought.—*News and Views.*



NICE WORK. As the movie "credits" flash by, have you noticed this line: *Technicolor Color Director—Natalie Kalmus?*

When W. D. Boutwell, writer of our movie series, was in Hollywood last summer, he asked Gregg Toland, famous cameraman, "Who is Natalie Kalmus?"

"I have worked in Hollywood for more than 20 years," Mr. Toland replied, "and I've never seen her."

"She was the wife of Dr. Kalmus who holds the Technicolor patents and there is some contract agreement. I told our union representative that her name ought to be removed from all films—we don't need her. It's true that Technicolor sends a fellow around to assist us when we shoot color films. We don't need him either. We tell him to go play golf—and he does."

Where Her Camera Goes — there goes Dickey Meyer

HER SKILL with a press camera has led the young photographer Dickey Meyer almost "round the world." During the war Dickey was an accredited photographer in Panama—and later with the Pacific Fleet. She and her photographer husband, Tony Chapelle, have recently returned from a six months' photographic assignment in Europe. (See front cover story.) Now Dickey and Tony are off for Europe again. They've packed an Army truck with beds, kitchen equipment, cameras, and a 110-volt generator (for lighting motion pictures). On their two-year, non-profit trip, they'll take pictures for any humanitarian organization that will help pay their expenses.



"We believe in what we're doing," Dickey explained. "Pictures show that people everywhere are alike—that they're all human beings. We Americans could so easily be in the shoes of the people in Europe today if we'd been born across the ocean. Tony and I believe that if we in this country could imagine ourselves (through pictures) in the place of others from different countries, we would work together to build a better world."

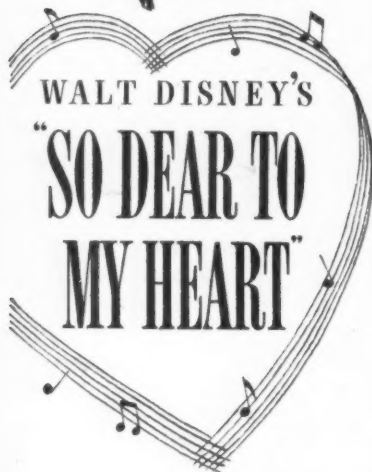
"In many countries of Europe today," Dickey told us, "the teen-agers are depressed. They feel trapped by political conditions and the effects of war; they feel isolated from the rest of the world. They think they have little or no chance to live normal lives. It's tragic that this world isn't a place where *all* young people can grow up with hope, confidence, and opportunity. Perhaps our pictures will help bring about such a world."

"Have you been a shutterbug ever since your high school days?" we asked Dickey.

"Oh, no," she replied. "When I was in Shorewood High (near Milwaukee, Wis.), aviation was my main interest. That's because Lindbergh made the first solo flight across the Atlantic during my freshman year (1927). I won a scholarship to M.I.T. (Massachusetts Institute of Technology) to study aeronautical engineering. I planned to become a designer of planes."

"To earn my living expenses at M.I.T., I wrote aviation stories for the newspaper, *Boston Traveler*. After graduation, I kept on writing—but the articles sold better if I produced photographs along with them. I used all the money from the articles to pay photographers to take pictures. Then I started dating Tony, a photographer! But the novelty of spending our dates taking photos for my articles soon wore off. Tony gave me a Speed Graphic camera—with lessons on how to use it!"

Within six months Dickey had sold three pictures to *Look* magazine. At the beginning of the war *Look* sent her on an assignment to Panama. That done, she was off on a photographic assignment for *Today's Woman*—as the only girl photographer with the Pacific Fleet.



**A live-action
musical play starring**
BURL IVES - BEULAH BONDI
HARRY CAREY - LUANA PATTEN
and Hollywood's favorite new star
BOBBY DRISCOLL
and new Walt Disney
cartoon characters



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Say What You Please!

... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12th St., New York 3, N. Y.—The Editors.

Dear Editor:

In "Say What You Please!" (Oct. 27) there were some letters disagreeing with your evaluation of *The Babe Ruth Story* and approving William Bendix's performance as the Babe. I agree with your Sports Editor—the film was "far-fetched."

However, it is interesting to know that William Bendix, as a boy, was bat boy for the team on which the Babe played. Admiring the Babe as he did, one might say that Bill Bendix had a dream come true when he got the chance to portray the Babe in the movies.

Joan Schoonmaker
Kelvyn Park H. S., Chicago, Ill.

Dear Editor:

I think you have a very good magazine for high school students. I especially like the letters that appear in "Say What You Please!" from students in other countries. They are educational, as well as interesting. If any of your foreign readers want to write to me, I'll be glad to answer.

Lester King
Wauseon, Ohio

Dear Editor:

Your vocational articles are of excellent caliber. We have a class of seniors studying "Senior Problems." We divide our time among individual personality problems, problems in community living, and vocational problems. Bibliographies and other such career aids will be welcomed by our group.

Letitia W. Larson
Tamalpais Union H.S.
Mill Valley, Calif.

Dear Editor:

I've taken a new interest in both world affairs and literature because of your wonderful magazine. Your "Boy dates Girl" article is so realistic. And I'd love to correspond with a foreign student who reads your magazine. Many thanks for such a (there's really no ad-

jective great enough to describe it) magazine.

Gloria Elizabeth Collier
Glen Cove H.S., Locust Valley, N. Y.

Dear Editor:

The Russians have been taking a rhetorical beating in the current U.N. meetings in Paris.

The English delegate quoted Andrei Gromyko as saying that the term "compromise" is not included in the Russian dictionary. Russia's representative replied that the word "compromise" *was* included in the Soviet dictionary. He stated that the Russians want to compromise and will compromise with those who will compromise with them. He said that they had reached agreements with President Roosevelt, and that it was easy to compromise with him, because he, too, wanted to compromise.

The Russian delegate might have chosen a better example (if one were available to him) to convince the world of Russian willingness to give and take.

The memoirs of President Roosevelt's own followers show that his "grand design" was to give Stalin everything he asked, preferably before he asked for it, in the hope that such generosity would quiet the Russian dictator's suspicions of a world league against him.

The world now knows what Stalin got from Roosevelt. I believe that the conferences at Yalta and Teheran brought on the present world crisis. Compromise involves mutual contributions. What did Stalin ever give President Roosevelt?

Nancy Springer
Rice Lake, Wis.

Dear Editor:

I enjoy your magazine very much, but why don't you have a pen-pal column? I like to correspond with people in different countries, and I am sure many other readers would be interested.

Mildred Compardo
Heilwood, Pa.

Mildred's is about the 100th request we've received this semester for a pen-pal column. At present our offices are not set up to function as a pen-pal bureau. However, we will be glad to print in "Say What You Please!" comments from students in all countries in the world. When space permits, we will even publish requests from foreign students who wish to correspond with our readers. Meantime, if you would like a pen-pal, our *Scholastic Teacher* magazine recently published a list of organizations that will supply you with addresses of young people in all countries. Ask your teacher to look in her magazine (Oct. 13 issue, page 31-T) to find this list for you.—Ed.

HOW DO YOU DO?



TINA Bulkema keeps hinting for me to take her to the School Carnival," Ed Jenkins confided to his chum Dick Zillmer.

"Well, why don't you?" Dick asked. "Or are you afraid some of us 'wolves' will steal her away from you?"

"Not a chance," Ed boasted. "I just don't feel comfortable at such affairs. There's so much *introducing* to do—especially when you bring a date from another school."

Dick looked thoughtful. "I'll admit that there are times during an introduction when I'm not sure what to do; but we could 'gang up' on this problem. Let's make it a double date. You take Tina and I'll invite Jean Bladeff. We can tour the carnival together and everything will work out all right."

Are you like Ed Jenkins? He'd rather take six geometry tests than make an introduction. Would you prefer facing a firing line to a receiving line?

Then cheer up! We'll give you the inside "line" on this business of introductions. First, let's find your I. Q. (Introductions Quotient) to see where you need help.

1. In the gym Dick's party runs into Howard Amon, popular football star. How should Dick introduce Tina and Howard?

—a. "Howard, meet Tina Bulkema, one of the raving beauties of Taft High."

—b. "Tina, this is Howard Amon, who was captain of our football team this fall. Tina's on the girls' basketball team at Taft High, Howard."

2. Near the fortune-telling booth, Mrs. Smalladge, the sophomore class adviser, smiles at Dick and his friends. How should Dick introduce Mrs. Smalladge and Tina?

—a. "Tina, make the acquaintance of Mrs. Smalladge, our class adviser. Mrs. Smalladge, Miss Bulkema."

—b. "Mrs. Smalladge, this is Tina Bulkema of Taft High School. Tina, Mrs. Smalladge is our class adviser."

3. Ed Jenkins hasn't met Mrs. Smalladge, either. How should Dick make the introduction?

—a. "Ed, this is Mrs. Smalladge."

—b. "Mrs. Smalladge, this is Ed Jenkins. Ed's in Mr. Farrell's home room."

4. At the "fishing pond," Dick's group stands near Mr. Marquart, the popular speech instructor. How should Dick introduce Tina and Mr. Marquart?

—a. "Tina, this is Mr. Marquart, our speech teacher."

—b. "Mr. Marquart, I'd like you to meet Tina Bulkema of Taft High School. Mr. Marquart's our speech teacher."

5. Dick buys Tina a soda at the soda bar. A group of Dick's friends are also there. How should Dick introduce Tina to the group?

—a. "Everybody make the acquaintance of Tina Bulkema of Taft High."

—b. "Tina, I want you to meet the gang. From left to right, Marvel Kane, president of the Commercial Club. . . Tina Bulkema, everybody!"

6. During the "pin-the-tail-on-the-donkey" game, Dick finds himself waiting his turn with some fellows he doesn't know. What should he do?

—a. Stand still and say nothing.

—b. Say, "I'm Dick Zillmer. Quite a game, isn't it?"

—c. Quickly move away, since he doesn't know the fellows.

Your Introductions Quotient is superior if you checked every *b* answer in that brief quiz. Don't be disturbed, though, if you didn't rate superior. It's the spirit of introductions, more than the form, that counts. Introductions are a matter of common sense, and a little practice will put you into the swing of things. Use the straightforward ap-

proach, be sure you mention the names of both persons you're introducing, and turn on the personality—*smile*. Now let's get down to cases.

1. *Introduce boy to girl.* Howard Amon is introduced to Tina. That means that Tina's name is mentioned first.

"Tina, this is Howard Amon."

Note: Never make an introductory remark that will embarrass anyone, such as "Howard, meet Tina Bulkema, one of the raving beauties at Taft High." Such a remark puts people at a disadvantage and confuses them. Stick to facts (basketball player, football captain, camera fan, etc.).

2. *Introduce younger to older.* Tina is introduced to Mrs. Smalladge. That means that Mrs. Smalladge is named first.

"Mrs. Smalladge, this is Tina Bulkema."

Ed also is introduced to Mrs. Smalladge. Mrs. Smalladge's name is mentioned first. Tina is introduced to Mr. Marquart, who is older and who holds a position of respect.

"Mr. Marquart, I'd like you to meet Tina Bulkema."

Note: Dick made this introduction cleverly. He mentioned Mr. Marquart first (which is correct), but he said, "I'd like you to meet (the lady) Tina Bulkema."

3. *Introduce a group to a person.* "Tina Bulkema, everybody! I want her to meet all of you." If there's a room full of people, don't take Tina around and make individual introductions. If the room is small and the party informal, introduce her to the entire group. If the room is large or if the party is formal, introduce her to the first group, and let her make her way from there.

Note: Dick helped Tina by making a few introductory remarks about each member of the gang. "Marvel Kane, president of the Commercial Club," etc. The remarks should be kindly and serve to make newly-acquainted people feel that they have something in common, something to talk about.

And Tina, don't you rush off as soon as you've met someone! Chat politely for a minute or two before you take your leave by saying, "I'm glad I met you," or "Will you excuse me, please?" or some similar remark. Never use such an outdated remark as "Pleased to have made your acquaintance, I'm sure."

4. *Introduce yourself.* If you're at a party in a home or at school, it's courteous to introduce yourself to a person or group near you. Simply say, "I'm Dick Zillmer" and make some identifying remark, such as "You may know my brother Harry" or "Haven't I seen you on the Avenue A bus?"

Is that a question mark wrinkling your brow??? Okay. Let's have it.

Which introductory phrases are acceptable?

We'll take any of these:

"Mrs. Smithers, I'd like to introduce my cousin, Harry Cole."

"Maybelle Larsen, I'd like you to meet Ronald Jones."

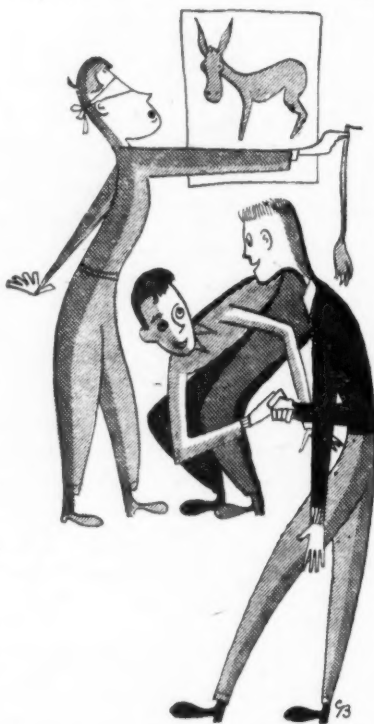
"Irene Harris, this is my cousin, Bob Ruark."

"Nick Black, Len Stockwell."

But it's taboo to give orders—"Shirley, meet John Raypole" or "Arnold, shake with Len." It's not necessary to include the word "friend" or "my friend" in your introduction. Introducing two people implies your friendship for them.

When to use Mr. or Miss, instead of first names?

If the two persons are adults or if the situation is formal, you may say,



"Miss Frizbee, this is Mr. Pole." If they are about your age or if the situation is informal you may say, "Marie, this is Tad Pole. Tad, Marie Frizbee."

When do you shake hands?

Men usually shake hands when they are introduced—a warm, friendly handshake. It's up to the ladies to decide whether they'll shake hands or not. A hostess usually does. Women may recognize an introduction by bowing slightly, nodding their heads, and smiling. However, if the man offers to shake hands, the lady should do so.

When do you stand for an introduction?

Boys always stand for introductions;

a girl stands if she's hostess or if she's being presented to an older woman or man. If some friends drop in at your house to listen to records and your dad comes into the room, everyone in the gang would rise to meet him.

You'd say, "Dad, I'd like you to meet the gang." You could then start with the person standing nearest to your dad, and mention the names of your visitors. Your visitors would be correct if they answered, "How do you do?"

What if you're not sure of how to pronounce someone's name?

Don't stammer, mumble, or stumble through an introduction. Speak clearly and distinctly. Be especially careful in pronunciation of difficult names:

"Stella, this is Fritz Raif-snei-der. Fritz, Stella Kamp-schul-te."

If you don't catch the person's name, say, "I'm sorry, but what is your last name?" Or, "Would you spell your last name for me, please?"

What can you do if you have difficulty remembering people's names?

Build up some associations with the person you've just met. Where does he work? Where does he live? Whom does he know that you know? What does he look like? Pronounce his name to yourself several times.

Once Over Lightly

Suppose your host introduces you to Harry Zilch and leaves the two of you standing together. Harry makes no move to talk. What do you say? Never be too high brow and ignore the weather as a topic for beginning conversation. Also try to find out Harry's chief interests—his hobbies; what part-time job he has, if any; his favorite recreation; what subjects he's taking in school.

But what if Harry's really difficult? Your conversation may go something like this:

YOU: Quite a storm tonight.

HARRY: Uh-huh.

YOU: I like to walk in the rain. Do you?

HARRY: No.

YOU: Do you go to Taft High?

HARRY: Yup.

Don't be discouraged. Keep on asking questions. Try to think of one to which he'll have to answer more than "Yes" or "No."

"What's your favorite movie?"

Probably Harry's shy or hasn't been around much. Also, he's probably grateful for your company but he just doesn't know what to say.

When you feel that you should leave Harry in order to join other friends or for some other reason, don't just turn and stalk off. Make some friendly gesture of leave-taking. You might say, "I'll see you again, Harry." Or "I enjoyed meeting you."

Dear Joe,



YOU'VE certainly made some good friends since you moved to the city. George Pickett sounds as if he's great fun. In many ways, he reminds me of my chum, Jinx Colvin.

Jinx is tops on my list of school friends. First, she's fun to be with. She can make the duller job amusing. At her house we have as much fun cleaning up, after a party, as we do at other people's parties. Jinx's imagination can even make routine school assignments "adventures." The other night, at her suggestion, we crawled up on the garage roof to scan the stars for our science assignment.

We've been writing anonymous notes to her kid brother Arnold,

telling him how much we admire his roller skating and how much we'd like to meet him. We sign the notes "Sandra" and Arnold's all in a dither to meet her.

But Jinx is more than just fun. She's steady and dependable—always has a smile and a good word for everyone. She doesn't fly into a tizzy when she doesn't have her way. Nor does she spend the lunch hour telling you how bad her cold is or wailing about all the work she has to do. In fact, Jinx talks little about herself—or about her acquaintances. She'd rather discuss a good book she's read or the latest movie she's seen. Or she'll discuss one of her hobbies—costume designing, basketball, and cooking. You should hear her tell how she once cooked a whole pound of rice for six people. The rice expanded until she had four kettles full of it! Or the night she and some friends were around a camp fire reading a story about cannibals. Another camper stalked up and scared them out of their wits!

When I was out of school for a week last year, Jinx went around to my teachers and collected all my assignments, brought books from the library, and came by every day to see how I was. For Jinx, that's just routine; she'd do it for any of her friends. And she always plans something special when it's someone's birthday. (She keeps a birthday book.) She'll make a little birthday folder and have all your chums write a note in it. Or she'll bring you a little cupcake with one candle on it.

Jinx is a good mixer, too. The fellows always know where they stand with her. She thinks a lot of Hal Harkness (though she doesn't believe

in "going steady" yet), but when she felt he wasn't "putting out" to help with the school carnival, she told him so—quietly but firmly. Hal appreciated her criticism. He told me so.

"To be a real friend," Jinx once said, "you have to be able to put yourself in the other fellow's shoes."

I'll bet your friend George believes the same thing. I'd really like to meet him sometime.

Sincerely yours,

Jane



HAVE YOU HEARD THIS ONE?

YOU'VE seen sketches of the strange picture-drawings made by primitive men on the walls of their caves. Our bet is that many of them contain nothing more significant than write-ups of tales told around the cave men's campfires!

Imagine a group of cave men hovering glumly in the bright firelight. Suddenly one of them breaks the silence with the Neanderthal equivalent of "Have you heard the one about . . ." and he has launched the company on a round of tale-telling that lasts until the fire is embers. When the listeners return to their own caves, they grab their rude tools and "write" out the stories so they can retell them accurately around other campfires.

We do the same today, don't we? However, it's not as important for us to jot down jokes and anecdotes in order to keep them in circulation. We continually run across them in newspapers, magazines, and books. But since story-telling is an art, it requires more than the ability to read and speak.

Make Them Fit

A salesman who doesn't like automobiles won't sell many cars. A salesgirl who doesn't understand the mechanics of phonographs won't sell many "vics." You'll never take the limelight if you don't like and understand the jokes you're selling.

That's right—*selling*. You can't merely tell your stories—you must sell them. Dress them up with listener appeal; put them over with punch. You won't put much effort into a story that doesn't appeal to you; so don't adopt a story unless it amuses you. If you never crack a smile over stories about pink elephants or talking horses, forget them. If jokes about "dumb Doras" leave you cold, forget them too. The jokes you can tell best are those which made you giggle or guffaw the first time you read or heard them.

Once you adopt a story, you'll want to adapt it. This is especially true of anecdotes you first meet in print. Here's an example of what we mean:

"For ten long, lean years," the author told the producer, "I've been writing this

drama, working on it till my fingers were cramped and aching, my brain and body weary."

"That's too bad; all work—and no play," murmured the producer sympathetically.

Will you make any changes when you tell that story? You'd better! For one thing, you might give it a "build-up." In print, an anecdote is often more successful if it plunges right into the meat of the thing; reading is a solo flight, and we're usually eager to get to the point quickly. But *telling* tales is a social activity. You must warm up your audience, set the stage for them, get them on your side. A spoken joke which is too short and snappy often catches people unaware.

A good trick is to give the joke a local flavor. Transplant it to your neighborhood. Pretend that you overheard a comment at the local movie house, or witnessed an incident in the corner drugstore. The quip we quoted would be more fun for your audience if you credited it to the producer of a nearby summer stock theatre.

Take another look at that joke above. Notice the last four words—they're out of place. This may not bother you when you read; but when you're speaking, it jars on your audience. The tag-line (the line that carries the humor) is the climax of your story; anything that follows it would be an anti-climax. The tag should always be the last words out of your mouth.

Delivery—with a Punch!

Why do you often find yourself laughing at Bob Hope after he has delivered an old, corny gag? *Delivery* is the answer. The telling of your tale is as important as the tale itself.

To make your story come alive, you must literally breathe life into your characters. Omit the "he said's" and "she said's" and "he replied's." Act the parts instead. Don't tell your audience that "the judge growled" and "the girl squeaked." Growl and squeak yourself.

Never make the mistake of giving away your tag-line in advance. You would certainly kill our sample joke, for instance, if you related it as soon as it came to your mind after hearing some-



Reamer Keller, Cartoons-of-the-Month

"There goes the life of the party!"

one say, "Yes, all work and no play certainly makes Jack a dull boy."

Remember that the tag-line is IT. That's what you're building up to—that's where you want your big laugh. Don't plug for extra giggles along the way. They may happen to come if you're a good enough actor and if your characters are amusing enough; but don't ask for them.

The real test comes when you deliver the tag. You'll spoil the effect if you join heartily in the laugh that (we hope) follows. The best story teller is the one who keeps a straight face when everyone else is in stitches. And no matter how big a hit you've made, restrain the impulse to repeat the tag. Let others do that, if they wish. You should now just sit back and relax.

A volume as large as Emily Post's could be written about the etiquette of trading stories.

Here are a few hints about *anecdote manners*:

1. Know when and where to tell your stories. An hilarious anecdote about an old spinster would be sadly out of place when ancient, unmarried Aunt Mary is visiting you for dinner.

2. Remember that there's never a time or place for stories about any group of people. Genuine humor doesn't depend on accent or dialect. If a story isn't funny without a thick Scottish brogue or a heavy Southern drawl then it isn't funny, period.

3. Most people dislike dirt in any form; most people dislike smutty stories. Don't risk offending! If a story depends on the use of some dirty word or on a "hidden meaning," skip it.

4. Don't cramp the style of anyone else who is telling a joke. There's no pest like the pest who breaks in—just as someone is delivering his tag—with, "Oh, I know this one—haw, haw, haw!"

5. Don't try to shine in another storyteller's reflected glory. You're stacking the cards against yourself when you follow someone else's story with your own version of the same tale. Once is enough!



"ORDER the popcorn balls today," Harry Slack told Elsie Lipsky, junior class secretary. "Tell the company to rush the order. We'll want to start selling as soon as possible in order to have the profit for the 'Holiday Hop.'"

is is how Elsie wrote her letter of order:

The Junior Class
Lee Technical High School
New London, Connecticut
December 1, 1948

The National Candy Company
373 Revere Avenue
Hartford, Connecticut

Dear Sirs:

Stop. Elsie! *Dear Sirs:* is not the best business salutation to use. Use *Gentlemen:*

And let's have no fuss or feathers about an introductory sentence. Don't bother to explain: *While I was reading my favorite magazine right after the short story, which I enjoyed tremendously, my eye was caught by your attractive ad.* You're not writing a fan letter, Elsie. This is strictly business:

Will you please send us 20 dozen popcorn balls? I am enclosing the ad for these popcorn balls, clipped from page 17 of the November 30 issue of the *Hartford Sun*.

It's important to identify the item you're ordering; the company may make several similar products. If you can't clip the ad (and you can't, you know, from library magazines), copy the ad's description of the merchandise. Always mention the newspaper or

the magazine in which you saw the ad, so that your order can be easily identified.

But haven't you forgotten something? Doesn't the ad say: *...available in caramel or in butter-rich syrup?* Are you going to let the mail order clerk flip a coin? So out comes another sheet of paper and your letter is *rewritten* so that you can amend the first sentence to read:

Will you please send us 20 dozen popcorn balls in butter-rich syrup?

Yes, the sentence was rewritten. *Never* scratch out or insert words between the lines, or use the margins for vital information. Clerks are clerks—not acrobats or puzzle-solvers. They're not paid to stand on their heads and play guessing games.

Be especially careful to give the exact size you want for shoes, items of clothing, and other goods.

Elsie has three more points to cover in her letter—the money order, where the order is to be sent, and her signature.

We are enclosing a money order for \$10.08 to pay for the popcorn balls and to cover mailing costs. Please rush this order.

Will you please send the order to:

The Junior Class
Lee Technical High School
New London, Connecticut

Very truly yours,

Elsie Lipsky
Secretary, Junior Class

Don't underestimate the importance of giving your name and address. Your letter may be separated from its envelope, or the heading may be cut off by an automatic envelope-opener. Play safe by repeating your full name and address in the body of the letter.

When you're writing a letter of order, it would be a good idea to make a complete outline of what you're going to say before you actually start writing your letter.

Now brush up your technique on writing a letter of order. Correct the following letter for all errors. It was written in answer to this ad:

Make Christmas money now. Order a 100-pound bag of Dearhall Pecans. Repackage into one-pound bags and double your money. Pecans come in three grades: (1) Jumbo (\$20 per 100 lbs.); (2) King (\$18); (3) Medium (\$16.50). Postage

prepaid. Address orders to Order Dept., Dearhall Plantation, Georgetown, S. C.

138 Chinaberry Lane
Jersey City, New Jersey
December 1

Order Department
Deerhall Plantation
Georgetown, South Carolina

Dear Sirs

I ran across your advertisement to sell pecans in a newspaper and I am interested. I can get the paper sacks at our neighborhood grocery store. Please send me 100 pounds.

Hoping to hear from you at an early date

I remain,

Gregory Fleming

Check and Doublecheck

Remember that mail clerks can't fill orders that are vague or incomplete. Be sure that your heading and inside address are complete and accurate. Identify the item you're ordering. (Copy the ad's description of the merchandise.) Make your letter straightforward and clear-cut. Don't clutter it up with old-fashioned phrases, such as *Hoping to hear . . .* and *I remain*.

Here is a "horrible example" of a personal letter of order. Point out as many errors in it as you can discover. For practice in ordering items from mail order houses, rewrite this letter of order.

141 Post Street
Battle Creek, Louisiana
Monday

Novelty Belt Company
Dept 3-47L
441 Wacker Drive
Chicago

Dear Sirs

Your belts sound most attractive and I am interested. I have a small waist line, am five-feet two, and have blue eyes. So I better have a gold belt with a plain buckle. I also like the midnight-blue belts. Please send me one. Enclosed, I will place a money order for \$1.98, also ten cents for the cost of mailing.

Thank you

Margot Smythe

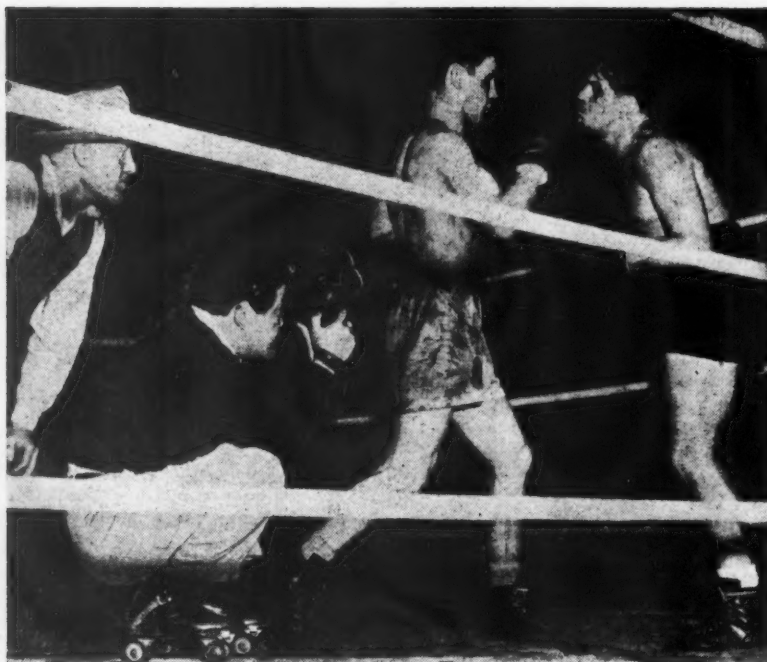
P. S. I am in a hurry to receive this belt since I am going to a party and I will wear it for the occasion.

Don't let poor punctuation, English usage, or incorrect spelling prevent you from writing good letters of order. Use the ad as the basis for a letter of order for the Dearhall pecans. If you're rewriting the Novelty Belt Company letter, underline all the errors before you start writing your improved version. Bring your letters—with addressed envelopes—to class for discussion and correction.



Jefferson Machamer in Cartoons-of-the-month

"Recommendation? Look what happened the last place I was secretary at!"



THIS IS THE LIFE—of a movie cameraman! On roller skates James Wong Howe shoots the climactic prize fight in United Artists' *Body and Soul*.

The Movie Camera Is YOU

FOR a moment I feared that the answer to my first question had ended abruptly my interview with Hollywood's Oscar-winning cameraman, Gregg Toland (*The Best Years of Our Lives*, *Citizen Kane*, *Grapes of Wrath*, etc.).

"I want to help our readers to know what to look for in motion picture photography. What, in your opinion, are the marks of good camera work?"

"If you are conscious of the photography, then the camera work isn't good," replied Mr. Toland.

I gulped a couple of times and pocketed my list of "questions for Toland." Then a thought struck me.

"What is there about good motion picture camera work that makes the audience *unconscious* of it?"

That pushed the conversation accelerator button again.

Mr. Toland explained: "The camera must never get in the way of the story. If the photography goes 'arty,' then the audience thinks more about the cleverness of the cameraman than the story. If it goes artificial, the audience puts it down for the fraud that it is."

Later, on the set of *Enchantment*, I saw what great pains Mr. Toland and his crew take in order to be *missed*.

In movie-making the man who works without pause from early to late is the director of photography. When he and his cameramen get their \$5,000 five-hundred-pound camera into position, the director can begin rehearsals. With

**By William Dow Boutwell,
Editor, Scholastic Teacher**

rehearsals completed, director and actors take "time out" while the photography director tells the electricians how to light the set. The director recalls the actors and the camera crew shoots the scene—maybe once, maybe eight or nine times. Director and actors "take another break." Do the cameramen rest? No, they hurriedly move their heavy equipment and organize the lighting for the next scene.

34-42-Hike!

To see the camera crew in action on a "dolly" (moving) set is like watching a T-formation go into action with an oversize football mounted on a jeep. The "football" is the camera encased in a "blimp" covering to stifle noise. The chief operating cameraman hovers over the camera like the team center. Hunched beside him are assistant cameramen—to move the camera, to load and unload film, to focus the lens, check the light, etc. In the middle of the formation you see the director of photography. At a signal from the director the whole line—with the camera—charges forward ten yards after two strolling actors!

Five men on the camera make up only half of the photography director's team. He also manages the electricians. But where are they? Peering up through

the darkness you see them perched like owls on catwalks hung from the ceiling high above the sets. They live up there, apart and aloof, tending spotlights and floodlights. They take their orders from the "gaffer" (chief electrician) who is the right hand man to the photography director.

High and Low

Generally speaking, the lighting crew control illumination by: (1) materials used in front of the lamps (silks, etc.); (2) screens; (3) reflectors of wood or metal, or "scrims" of muslin to soften light.

The motion picture cameraman speaks of shooting in high key or low key. *Odd Man Out* is a good example of low key photography. Dark shadows fill the screen most of the time, building up the atmosphere of stealth and impending doom. Hollywood shoots its musicals largely in high key—brilliant and abundant light adding gaiety and high spirits. The cameraman can convey terror with "hard lighting" (sharp blacks and whites) or he can with soft focus lenses make you believe in leprechauns and fairies as he does in *The Luck of the Irish*.

Motion picture lighting has passed through a Ripley-like turn-about. About 1910, the young film industry fled from New York to the scraggly outskirts of Los Angeles to seek the sun. In "cloudless" California the cameramen and actors could work more hours outdoors.

But they still went inside for bedroom, living room and other interiors. So skillful did the electricians become in duplicating daylight that more and more production moved out of the California sun and into those vast barns now called sound stages.

Here, There, Everywhere

"All of our technical improvements in cameras and lighting have one purpose," Gregg Toland said to me. "They lengthen the tether we give the director. We put into his hands more possibilities, greater range of choice, greater flexibility."

This ability of the camera to fly, walk, run, swoop, and probe holds the true magic of the films. This is the precious oil for Aladdin's lamp that lures approximately 80,000,000 ticket buyers weekly to the movies.

Let's look into this magic. What properties give it such power? The camera's magic lies in its ability to be YOU. It is an uninhibited YOU. The camera is a YOU who walks into houses at whose doors you wouldn't even knock; a YOU who goes to expensive night clubs at no cost. YOU sit at the best table; YOU listen in to telephone conversations as if you were on a universal party line.

YOU shadow strolling couples like a Secret Service operator. You ride in airplanes. YOU take a reversible seat beside numerous cab drivers as you watch and hear what goes on in the back seat of taxicabs. YOU steal up to lovers seated on a park bench. Seemingly they pay YOU no mind while they whisper tender words of love. YOU don't even turn your back when the hero takes the girl in his arms; YOU go even closer to watch the final clinch!

In *Hamlet* the camera YOU seems to be four-footed. As a scene fades, the camera goes in search of the next scene. It lopes through corridors, climbs up stairs, peers into rooms. Finally, it discovers Olivier, and the actor resumes.

Closer-Closer

A magic carpet is no miracle to the movies. The box-office girl practically hands you one free with your ticket. Take *Johnny Belinda*. As the picture opens, there YOU are circling the little Nova Scotia village on your magic carpet. YOU see the white house, the church, the harbor with its fishing boats. YOU come in for a helicopter landing on the pier. This is the cameraman's *Long Shot*.

O.K. YOU land. Then what? In scene after scene, YOU stand first at the threshold of a room (*medium shot*). YOU see all the people in it. The furnishings tell you where YOU are and what kind of people live there. YOU walk to within six or eight feet of the principal actors (a *two shot*). As the

actors talk YOU look first at one and then at the other (*reverse shots*). Ah! what's this! Our heroine is upset. She is about to cry. She reaches for her handkerchief. This nosey old YOU must see. So in you go for a *close up*, practically breathing down the poor girl's neck.

Are you satisfied? No. Inquisitive YOU now wants to know what's going on *inside* the head of this damsel in distress. So the camera goes still closer while her conscience says, "Yes, John, I know I'm wrong, wrong. How can I bring myself to tell you, John!"

The *close up* has restored the soliloquy, long absent from the theatre. You heard it as the camera moved in on Ronald Colman in *The Double Life*. You will soon hear it notably as the cameras practically perform a surgical operation on the soliloquizing heads of Laurence Olivier in *Hamlet* and Orson Welles in *Macbeth*.

The motion picture camera can be more than a super-YOU. It can be YOU off guard; it can play tricks on YOU. Remember that opening scene in *Great Expectations*? Remember how YOU first catch sight of the boy, a tiny figure in the early misty light? He comes toward YOU. Silently YOU follow him through the graveyard. YOU shiver with him in the eerie dawn beside his mother's grave and sigh with relief as he starts back. Then it comes! Hands of the convict which YOU *also failed to see* thrust down seizing the boy—and YOU, too!

When I saw *Great Expectations* a wave of "Ohs" swept the audience. The

girls in front of me screamed and threw their arms around each other.

Once you accept this idea that the motion picture camera is YOU, then what Gregg Toland said becomes clear: "If you are conscious of the photography, then the camera work isn't good."

What he meant is: "Anything that prevents YOU from dogging the players, eavesdropping, kibitzing, and peering into their faces, distracts your attention."

Is It Believable?

Most of the Hollywood workers I talked with—including Mr. Toland—shared the view that motion picture audiences now insist on people and scenes that aren't "phonies." (See photo of James Wong Howe on page 10.)

What, then, can be your standard for camera work? Chiefly this: *Is it believable?* Do you *believe* that the light that falls on your favorite star is really sunlight? Do you *believe* Robert Ryan can thrash around in the bottom of a German beer vat, as he does in *Berlin Express*, and emerge with scarcely a drop on his tailored tweed coat? Can you believe that the ferry boat bearing Deanna Durbin in *Up in Central Park* ever floated in any water or ever felt any except man-made sun? Hollywood's best cameramen hope you won't be that gullible. They want you to demand movies in which seeing IS believing.

This is the ninth in a series of articles on "How to Judge Motion Pictures." Next Week: Music for the Movies.

Academy Award Winners—Cinematography

YEAR	FILM	CAMERAMEN
1947	<i>Great Expectations</i> <i>Black Narcissus</i> (Color)	Guy Green Jack Cardiff
1946	<i>Anna and the King of Siam</i> <i>The Yearling</i> (Color)	Arthur Miller Charles Rosher, Leonard Smith, Arthur Arling
1945	<i>The Picture of Dorian Gray</i> <i>Leave Her to Heaven</i> (Color)	Harry Strading Leon Shamroy
1944	<i>Laura</i> <i>Wilson</i> (Color)	Joseph LaShelle Leon Shamroy
1943	<i>The Song of Bernadette</i> <i>Phantom of the Opera</i> (Color)	Arthur Miller Hal Mohr, W. Howard Greene
1942	<i>Mrs. Miniver</i> <i>The Black Swan</i> (Color)	Joseph Ruttenberg Leon Shamroy
1941	<i>How Green Was My Valley</i> <i>Blood and Sand</i> (Color)	Arthur Miller Ernest Palmer, Roy Rennahan
1940	<i>Rebecca</i> <i>The Thief of Bagdad</i> (Color)	George Barnes George Perival
1939	<i>Wuthering Heights</i> <i>Gone With the Wind</i> (Color)	Gregg Toland Ernest Haller



Friendly fishermen find young David Balfour (Roddy McDowall) after he has escaped from the Covenant, Captain Hoseason's "ship of murderers."

Scenes from the
new movie script
by F. Scott Darling
based on the story
by Robert Louis
Stevenson

KIDNAPPED

IF YOU'VE read Robert Louis Stevenson's novel on which this movie script is based, you know that its full title is *Kidnapped: Being Memoirs of the Adventures of David Balfour in the Year 1751*.

The story opens with young David visiting his Uncle Ebenezer to claim his inheritance. David receives no warm welcome from his kinsman. Instead, Ebenezer, who is a villainous miser, pays Hoseason—captain of the brig *Covenant*—to kidnap the lad. Captain Hoseason's plan is to sell David as a slave when the ship arrives in America.

The few scenes described in this excerpt from the script recount David's meeting with Alan Breck, and an adventure which results.

While David and Alan are both Scotsmen, their politics do not agree. Alan is a "Jacobite"—one of the group of Highland Scotsmen who believe that Bonnie Prince Charlie, living in exile in France, is the rightful heir to the English throne. (These men received their nickname because they had also supported the cause of Charles' father, James Stuart; the Latin name for James is *Jacobus*.) David, on the other hand, takes the side of the Campbells who accept the rule of King George II of England, and align themselves with the Whig Party in England.

These scenes sketch two of David's adventures. To share all of them—and to discover what finally happens to

young Balfour—you'll want to read Stevenson's novel, and to see the *Monogram* film which has just been released.

FADE IN: EXTERIOR SEA—LONG SHOT—NIGHT. The *Covenant* coming towards the CAMERA with a full head of sail—the boat is some distance away. In the foreground is a rowboat, with one oarsman rowing out to sea. In its stern sits a well-dressed gentleman, Alan Breck. Breck points off . . .

BRECK: There's our ship—she'll slow as soon as she sights us.

The rowboat is in the foreground directly in the path of the oncoming ship. The oarsman is merely holding his way, waiting for the ship to pick them up. Breck leans forward and shades his eyes. He suddenly exclaims.

BRECK: That's not the French ship. This one's not armed! (He looks around and realizes their danger.) Sheer off—sheer off!

The man rows desperately but has difficulty getting the boat under way.

EXT. SEA—LONG SHOT FROM DECK. The oarsman struggles in the water as the overturned boat is swept past in the seaway. The brig ploughs on its way.

EXT. DECK—CLOSE SHOT—STEM OF SHIP. Breck comes climbing onto the deck from the bowsprit of the ship

He comes forward towards the roundhouse. Captain Hoseason is waiting on deck. David is watching from the open door of the roundhouse.

HOSEASON: You've had a lucky escape, sir—I'm vexed about the boat.

BRECK: There's a man gone to the bottom that I would rather see on land again than half a score of boats.

HOSEASON: Well, sir—there are more men in the world than there are boats to put them in.

Hoseason indicates the roundhouse, with a wave of his hand, and Breck starts forward to enter. David backs into the roundhouse.

INTERIOR. ROUNDHOUSE—FULL SHOT. David is seated on a stool peering around the edge of the bunk as Hoseason and Breck enter.

BRECK: You seem to be a gentleman of great penetration.

HOSEASON (giving him a meaning look): I have been to France in my time.

Breck reacts to this and, throwing back his coat, lays his hand on the silver-mounted pistols at his waist.

BRECK (guardedly): So that's the way of it.

HOSEASON: You've a French coat upon your back and a Scotch tongue in your head.

BRECK: I don't deny there was a French ship cruising to pick me up but

she gave us the go-by in the night.

HOSEASON: You were bound for France?

BRECK (*nodding slowly*): Aye, and if you can set me ashore (*slapping his money belt*), I have that upon me to reward you highly for your trouble.

Hoseason catches sight of David peering around from behind the bunk.

HOSEASON: Balfour, along with you and get supper for the gentleman.

David gets up and disappears into the galley. Breck takes out his money belt and lets a roll of golden guineas dribble into his hands.

BRECK: Thirty guineas if you'll set me ashore on Scotland again.

HOSEASON: Half of the belt—and I'm your man.

Breck sweeps the guineas back into his belt.

BRECK: The money belongs to the chief—Bonnie Prince Charlie. I do not intend to buy my carcass too dearly.

HOSEASON: Suppose I turned you over to the red-coats—the English?

BRECK (*smiling at him, as he slaps his belt*): How much of this do you think you'd see? Thirty guineas—

David comes into the room with some bread and cheese and a bottle.

HOSEASON: Well, what must be must—thirty guineas it is, and done.

Hoseason turns and exits from the roundhouse. David looks after him.

DAVID: He's taking you to France?

BRECK: No, lad—he's taking me back to Scotland.

DAVID: Is that not dangerous—with you a Jacobite?

BRECK (*laughing*): Aye, I'm a Jacobite—and you, by the long face of you, should be a Whig.

DAVID (*stiffly*): I am. I swear allegiance to King George, the ruler of the United Kingdom. Order is order and the law is the law.

BRECK (*more soberly*): Have ye not thought of the poor Scotsmen who stint themselves to poverty in order to send their guineas to their chief now lying in exile? (*He lifts up the bottle on the table and finds it empty.*) But this bottle of yours is dry and it's hard if I'm to pay thirty guineas and be grudged a drink on top of it.

DAVID: I'll go and ask for the key.

He exits from the roundhouse.

EXT. DECK—STUDIO SET—

NIGHT. As David comes out onto the deck, the sound of voices comes to him. He sidles along the side of the roundhouse so that he can overhear the conversation. Hoseason and Shuan, the first mate, are talking in low tones.

SHUAN: We'd better wait until we get him out of the roundhouse.

HOSEASON: He's better where he is. He hasn't room to use his sword. We can get him in talk and pin him by the arms, or if that's not possible . . . we

can dash in from both doors and grab him before he has time to draw.

As David realizes that they plan murder, he backs away but he then has another thought. He starts forward, walking heavily to announce his coming.

DAVID: Captain, the gentleman is seeking a drink and the bottle's empty.

Hoseason is about to hand the key to David when Shuan grins shrewdly.

SHUAN: Wait a minute, Captain—here's our chance to get the firearms.

HOSEASON (*eagerly*): Aye, aye—you see, David, yon wild Highlander is a danger to the ship, besides being a rank foe of good King George.

DAVID (*pretending all innocence*): Yes—he's a Jacobite.

HOSEASON: That's right—and the trouble is that all the firearms are in the roundhouse and right under his nose.

SHUAN: If we went in and took them, the man might do a little thinking.

HOSEASON: But a lad like you might snap up a horn of powder and a brace of pistols and never be noticed.

They wait for David's answer. He nods and then hurries out. Hoseason and Shuan look after him in elation.



David gets instructions from Alan Breck (Daniel O'Herlihy) as they prepare to defend the roundhouse.

INT. ROUNDHOUSE—MED. SHOT—NIGHT. Breck is still having his supper, as David enters and comes up behind him.

DAVID (*in a hoarse whisper*): Do you want to be killed?

Breck leaps up, claps his hands to his pistols, and whirls around.

DAVID: They're planning it. This is a ship of murderers. They're after you.

BRECK: They haven't got me yet. Will you stand with me?

DAVID: That I will.

BRECK (*smiling at him*): Why, then—what's your name?

DAVID: David Balfour.

BRECK: My name is Stewart—the same as my chieftain's—although they call me Alan Breck. Now get out the powder and the bullets and charge the pistols. How many are against us, David?

DAVID: Fifteen.

BRECK: Well, that can't be helped. I'll guard this open door which will probably see the main battle. You climb up on yon bunk, as soon as you have all your pistols charged, and guard the locked door through the window. And you'll keep an eye on the skylight, too.

Hoseason looms up at the open door. He stops as he sees the scene before him. Breck points his sword at the heart of the Captain.

BRECK: Stand back.

HOSEASON: A naked sword! This is a strange return for hospitality.

BRECK (*tauntingly*): I know the plot. Call up your vermin, the sooner you'll feel the blade through your gizzard.

The Captain does not answer for a moment, then turns and looks at David.

HOSEASON: I'll not forget this night's work, David.

He goes from the door. Breck turns to David.

BRECK: Up with you in the bunk—for soon we're all coming to grips.

He pulls a dirk from his belt and stands at guard before the door, while David, his arms burdened with a sheaf of pistols, clambers up into the bunk. David opens the window that commands a view of the exterior of the door and holds it open a slit.

EXT. ROUNDHOUSE. Hoseason is surrounded by a group of his sailors and Shuan. They are mumbling and whispering together. The men are armed with cutlasses. Several of the sailors break away and, hugging the walls of the roundhouse, sneak forward foot by foot in absolute silence. Crouching near the open door, they nerve themselves for an attack on the door, and then rush it. They attack Breck but are no match for him. Breck pinks Shuan in the shoulder. He half sinks to his knees. The sailors drag him back through the doorway, disappearing into the night.

EXT. ROUNDHOUSE—MED. SHOT. Four of five sailors are carrying a spare yard to use as a battering ram and are approaching David's door.

INT. ROUNDHOUSE—CLOSE ON DAVID. David fires through the slit in the window.

EXT. ROUNDHOUSE—MED. SHOT. The men drop the yard and run for it. They huddle together again in a corner, murmuring excitedly with Hoseason. The men separate in different directions, losing themselves in the darkness.

EXT. ROUNDHOUSE—MED. SHOT—NIGHT. David and Breck are

waiting for the next attack. There is the sound of a sea-pipe off scene and then a rush of feet on the deck. A fresh attack streams to the door and Breck is fighting three seamen armed with cutlasses. David at his post is watching out of the window. A foot comes through the skylight—then a man jumps through the aperture down to the floor. David shoots the man, from his place on the bunk.

In the meantime Breck is still cutting and slashing at the three sailors in the doorway. His sword flashes like quicksilver and there is one scream after another as he pursues the sailors up the deck. David is standing in the doorway watching the fight with admiration. The stockinged feet of Hoseason slowly come through the skylight. He drops lightly to the floor and advances upon the unconscious David standing in the doorway. His hands close around David's neck. David wrests clear of Hoseason's clutching hands and runs across the deck to the rail. He climbs up on the rail, clinging to the stay. He is uncertain what to do. Hoseason lifts his pistol to fire at David. David jumps into the sea. As he lands in the sea, the ship moves on and David is lost in the waves.

EXT. SANDY BEACH — LONG SHOT—DAY. The sun is shining brightly. In the background two fishermen are approaching the CAMERA. As they approach the CAMERA, it draws back, revealing David lying asleep on the sand in the foreground. They come up to him.

FIRST FISHERMAN: This one looks as if he were dead.

SECOND FISHERMAN: No, he's not dead. (He shakes David who looks up with a start.)

FIRST FISHERMAN: Are ye off the brig that foundered last night?

DAVID: The Covenant went down?

FIRST FISHERMAN: Aye, off the Torran Rocks. The Captain and seven of the crew were washed ashore on a spar early this morning.

DAVID: There was not a fine gentleman with them?

SECOND FISHERMAN: No, they were as fine a bunch of cut-throats as you could find, and that includes the master of the ship.

DAVID (his face sad): He was a gallant gentleman and a bonny fighter.

FIRST FISHERMAN (curiously): Of whom do you speak?

DAVID (still sadly): He answers to the name of Alan Breck.

FIRST FISHERMAN: Alan Breck!

SECOND FISHERMAN: Alan was on the boat that foundered?

DAVID: Yes.

FIRST FISHERMAN: Do you know there's five hundred pounds on Alan Breck's head as a traitor to King George?

DAVID (astounded): Why?

FIRST FISHERMAN: He deserted from the English army and joined the Jacobites. Now he holds a commission in the army of the French King.

DAVID (more astounded than ever): What tempts him back to Scotland?

FIRST FISHERMAN: He's been back every year since 'forty-six—but come along with us. Ye must be cold and hungry, and if you're a friend of Alan Breck's—God rest his soul—you'll have the best in the house.

EXT. HIGHLAND COTTAGE—MED. SHOT—DAY. The cottage is of rough fieldstone. Seated on a low milking stool is a woman who is sobbing. David and the two fishermen enter.

FIRST FISHERMAN: What ails you, good wife? What's happened?

WIFE: The Red Fox has been here.

SECOND FISHERMAN: The Red Fox! (He turns to David and explains.) Colin Roy Campbell of Glenure, the King's Factor.

WIFE: He took every last penny in the house.

FIRST FISHERMAN (grimly): The dirty traitor—he cleans us out of silver for the English usurper. Next the land'll go! The red-headed hound!

The woman wipes her eyes and notices David for the first time.

FIRST FISHERMAN: This poor lad is off the ship that went on the Torran Rocks in the night—maybe you could find a bite to eat for him.

WIFE (smiling with her tear-stained eyes): Aye, there's always that.

She goes into the house followed by David and the fishermen.

EXT. HIGHLAND GLEN—LONG SHOT—DAY. Four horsemen are leading their horses down the narrow path of the glen. The first man is huge and well-dressed, the Red Fox himself. The bushes part and David comes out.

DAVID: Begging your pardon, sir—is this the way to Aucharn?

RED FOX: Aucharn. (He turns to Mungo, the lawyer.) Mungo, here I am in the land of my bitterest enemy—James Stuart—on my way to a troubling job, and this lad asks me the way to Aucharn!

DAVID: Then you are the Red Fox.

RED FOX: Well, your tongue is bold; but I welcome plain speaking.

MUNGO (impatiently): Let's wait until the soldiers move up. They can take care of this one.

DAVID (angrily): I am an honest subject of King George!

RED FOX (laughs): Why, very well said, but what is an honest man doing in the land of my enemy?

David does not reply. He is watching something high up on the mountainside. A Highlander is standing on top of a hill. He is aiming a gun directly at the CAMERA. He fires and we see a puff of smoke from his firelock.

EXT. HIGHLAND GLEN—CLOSE ON GROUP. The Red Fox drops to the ground.

SHERIFF'S OFFICER: I'll get the soldiers. (He gallops off.)

DAVID: The murderer—I see him!

He rushes off in the direction of the hillside while Mungo gets to his knees and holds the Red Fox in his arms. The Red Fox gives a huge groan and falls back dead. A file of soldiers comes in on the double-trot.

MUNGO: He's dead (he points to the hillside)—and ten pounds if you can take that lad. He's an accomplice. He was posted here to hold us in talk.

EXT. MOUNTAINSIDE — LONG SHOT. David is halfway up the mountainside but the murderer has disappeared over the brow.

The soldiers spread out in a fan and climb the hills in pursuit of David, who is a good seventy-five yards above them. David glances back, undecided which way to go.

BRECK'S VOICE: David! Duck in here. David turns and goes toward the voice. He sees Breck standing among a clump of trees.

DAVID: Alan! Alan Breck!

BRECK: Never mind that now—come! Or we'll both lose our heads. Breck and David start off at right angles below the brow of the hill, hidden from the soldiers who are still toiling up the mountainside. The soldiers reach the hilltop and go off in the opposite direction from the course pursued by David and Breck.

EXT. HILLTOP — CLUMP OF TREES. Breck and David are lying inert, exhausted from their running and climbing. Breck finally looks over at David.

BRECK: Still tired, David?

DAVID: No, I'm no longer tired—and while I'm glad to see you, Alan, I might as well tell you that I think that you and I should part.

BRECK: And what is the reason?

DAVID: You know very well. There's a dead Campbell lying in the road.

BRECK: Aye, but I do not shoot a man down in cold blood. I swear I had neither art nor part, act nor thought in it.

DAVID: I thank God for that.

He offers his hand to Breck, who takes it.

DAVID: You saw the man?

BRECK: I've a grand memory for forgetting what he looked like.

DAVID (shrewdly): You have a strange reasoning, Alan Breck, but I am with you to the death.

BRECK: Aye, you're a Whig, David Balfour—and always will be, I fear. Too bad you were weaned the wrong way, but you're a good lad.

They shake hands again.

FADE OUT.



PRACTICE MAKES PERFECT



Vol. 5, No. 10, December 1, 1948

NAME _____

CLASS _____

Watch Your Language!

We're still on those common phrases that are so often misused. The point to watch with all of these is the *preposition* at the end or at the beginning.

The best way to master prepositions is to use them in your own writing and speaking as often as you can manage it. Don't drag them in by the hair. If you do, you'll sound stilted and artificial. But if you use them frequently enough where they fit, you'll soon find that they'll become a natural part of your language equipment.

We'll do the same with this week's phrases as we did last week. We'll write them each in a sentence so you can get a clearer idea about how they should be used.

1. *Of his own accord.* He did the job of his own accord. (Nobody had to tell him to do it.)

Beware of this expression (it's wrong): *on his own accord.*

2. *In my opinion.* In my opinion, the Marshall Plan may work out. *Don't say:* to my opinion.

3. *In the meantime.* In the meantime, the enemy attacked from the rear. *Don't say:* in the *meanwhile*. If you want to use *meanwhile*, say it this way: *Meanwhile*, the enemy attacked from the rear.

4. *Responsible to.* As a Congressman, you are responsible to the people who elected you.

5. *Responsible for.* As mayor, the people held him responsible for the financial condition of the town.

6. *Confide in.* You may confide in your best friends. You can trust them.

7. *Dispose of.* Jones disposed of his old Plymouth by selling it to a used-car dealer.

8. *Eligible for.* If your marks are good, you will be eligible for the team.

9. *Entrust to.* The Czar entrusted his jewels to only one man.

10. *Exchange for.* I exchanged the tie for a shirt.

11. *Fitted for.* By his training, I can see that he is fitted for this job.

12. *Glad of.* I am glad of this chance to go with you.

13. *Guard against.* In all atomic research, the Government must guard against possible sabotage.

14. *Impatient with.* Don't be impatient with older people. They may be wiser than you.

15. *Influence over.* Our parents and teachers have a great influence over us.

16. *Invest in.* Invest your money in sound stocks.

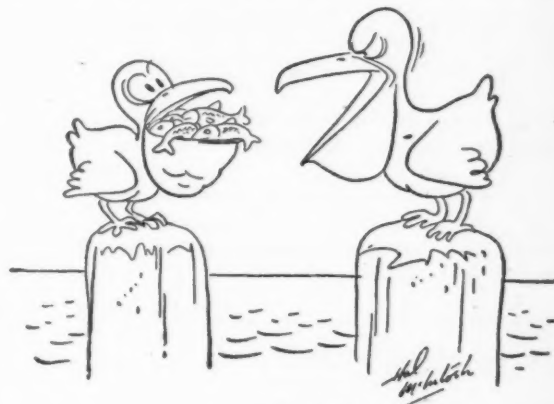
(Continued on page 16, column 1)

Are You Spellbound?

Take those marbles out of your mouth and pronounce the following words *as you see them*. Don't try to be original. Don't try to be different. Don't start a one-man revolt against the English language. Just take a calm, intelligent look at these words. Tune up your pronunciator—and you'll spell these words correctly. But don't forget, meanwhile, that you have to *look* at the words, too

1. *Drawing.* There are two parts to this word—*draw* plus *ing* equals *drawing*. Some people think it's very elegant to put an *r* into the middle of the word. They call it *drawing*. You just stick to English and say *drawing*. Spell it that way, too.

2. *Saw.* Our elegant friends don't like this word either. They think it's too simple. So they add an *r*, for no reason at all, and make it *sawr*. There's nothing the matter with *saw*. It's a good-hearted, down-to-earth, everyday word. Don't tamper with it. Just let it alone and it'll let you alone.



Hal McIntosh in Saturday Review of Literature

"Don't speak with your mouth full!"

3. *Lightning.* This one is something of a sticker—but it shouldn't be if you tackle it intelligently. It's made up of *light* (that's easy) plus *ning* (that's easy, too) equals *lightning*—only 2 syllables.

4. *Law.* This one is exactly like *saw* and *draw*. Only 3 letters in it. Don't add any more.

5. *Once.* While we're still on those very simple words that people insist on torturing, let's look at this one. What's the matter with it? Why won't our amateur spellers let it be? We can't answer this one—but we can tell you what *not* to do. Don't add a *t* to it!

6. *Temperament.* This one is a little more difficult. It

(Continued on page 16, column 2)

(Continued from page 15, column 1)

17. *Invest with.* Invest your money with a reputable broker.

18. *Need for.* We have a great need for men who understand the world situation.

19. *Need of.* The people of many European countries are in need of food and clothing.

20. *Preside at.* Will you preside at the next meeting of our club?

In each of the following sentences, fill in the blank with the correct preposition. Two points for each. Total, 40.

1. Jim went away _____ his own accord.
2. _____ my opinion, the nations of the world can work out a peaceful settlement of their differences.
3. _____ the meantime, you will have to wait till you hear from Washington.
4. The President is responsible _____ the people of this country.
5. Are you responsible _____ this piece of work?
6. Confide _____ your mother. She knows best.
7. Dispose _____ this as you see fit.
8. Is he eligible _____ the honor society?
9. You may safely entrust the money _____ Jim.
10. Take back this shirt and exchange it _____ something a man can safely wear.
11. What kind of job are you fitted _____?
12. Were you glad _____ this opportunity to serve your country?
13. Guard _____ all deceivers.
14. I am impatient _____ your fickle ways.
15. The movies have no influence _____ my actions.
16. Did you invest your money _____ those stocks?
17. Did you invest your money _____ Hornblower and Weeks?
18. There is a need _____ improving our state highways.
19. We are in need _____ more volunteers for our Safety Patrol.
20. Who will preside _____ the meeting of the Career Club?

My score _____

(Continued from page 15, column 2)

has 4 syllables. Count 'em: *tem per a ment*. Watch for the third one – the *a*. That's the one that's usually slurred over or completely swallowed by the average speller. The chances are, then, that if you don't pronounce the *a*, you are likely to leave it out when you spell the word.

7. *Temperature.* This one is just like *temperament*. It has 4 syllables, too – and the tricky spot is that *a* in the middle. Just break it up into its syllables and you'll have it: *tem per a ture*.

8. *Tragedy.* There is something about this word that makes many spellers cross-eyed! They just twist the *g* and *d* around. Even the eye doctors can't explain why this happens – but it does. The best thing you can do is to take the word apart and pronounce it carefully about ten times. That will cure any spelling error – and it will prevent strabismus (cross-eyedness) too!

9. *Prejudice.* People's eyes do tricks with this word – and the same kind of tricks as with *tragedy*. Here, for some mysterious reason, the *j* and *d* change places. It's positively uncanny – but that's what happens. It need not happen to you if you'll just say over and over again: *pre ju dice*.

10. *Postponed.* Only consonant-swallowers misspell this word. They don't pronounce the *t*. Don't be a consonant-swallower. Say: *post* (you just couldn't misspell this) plus *poned* equals *postponed*.

Correct the misspelled words in the space following each sentence. If there are no misspelled words, mark the sentence C. Two points for each sentence. Total 20.

- _____ 1. I came, I sawr, I conquered.
- _____ 2. Lightening often strikes twice in the same place.
- _____ 3. There is no place for predujice in a democracy.
- _____ 4. What is the temperture of ice?
- _____ 5. This can happen only oncet in a lifetime.
- _____ 6. Friday's game was posponed until Monday.
- _____ 7. I like drawring better than history.
- _____ 8. He had an artistic temperament.
- _____ 9. His death was a great tragedy.
- _____ 10. When I get out of college, I'll study law.

My score _____

What's the Usage?

Almost — Most

Don't be fooled by these two words. They're not at all alike.

Almost means "nearly." Ex.: I almost won that game.

Most means "practically all" or the "largest number." Ex.: Most of the girls had the "new look."

Aggravate

This means "to make something worse." Ex.: Cigarette smoking will aggravate a heart condition.

Note *carefully*: Aggravate is not the same as annoy or irritate! It's wrong to say *You aggravate me* when you mean *You annoy me*.

Only

This one is a very slippery character. He'll get you into all sorts of embarrassing difficulties if you don't handle him correctly. All that *only* asks of you is that you put him where he belongs in the sentence—and then he'll be happy; so will you. Take these sentences and you'll see what we mean:

Only I love you. (Nobody else does.)

I love only you. (I don't love anybody else.)

I only love you. (I don't admire your singing; I don't like your taste in clothes; I just love you.)

Quite a difference, isn't there, when you don't put *only* where he belongs?

At About

Don't use this at all. It doesn't make sense. Here's why:

1. I shall be there at 5 o'clock. (This means you'll be there on the button — 5 o'clock sharp.)

2. I shall be there about 5 o'clock. (This means you'll be there sometime before or after 5 o'clock. You aren't saying exactly when.)

"At about 5 p.m." is just nonsense.

And etc.

You can't play in our backyard if you write this way. Do you really know what you are saying when you write:

The Marshall Plan will provide food, clothing, machinery, and etc.?

Well, here it is — see if that's what you want to say. *Etc.* is an abbreviation for *et cetera*, which means "and so forth." When you use it, you are saying to your reader, "You know what else I mean." You just don't want to list *all* the things you mean. You list a few, just as samples, and then you put them down *etc.*

But remember that *etc.* means "and so forth." So you don't use *and* with *etc.* because then you are saying "and and so forth."

Handful — Handfuls

When you stick your hand into the flour barrel, you come up with a *handful* of flour. When you stick both hands into the flour barrel, you come up with two *handfuls* of flour. The same holds true of a cupful, spoonful, glassful, etc. (See how we use *etc.*?) Don't say handsful, cupsful, etc.

(Continued on page 18, column 1)

Shop Talk

Trudy Brown had trouble transcribing her shorthand notes. Here's what she typed—her first business letter:

We are shipping without *demurrage* your order for ten sets of dishes. They are wrapped in *bills of lading* to prevent *breakage*. *Cartage* is by truck. Please send us a *credit memorandum* when you receive the *consignment*.

We are including an *invoice* showing total amount due, C. O. D. *Carrying charges* are prepaid on all *back orders*.

Here is what the words really mean:

back order—request made when goods were out of stock, for shipment when ready.

bill of lading—a written acknowledgment of the receipt, by a railroad or steamship company, of goods for transportation.

breakage—an allowance made by the shipper for damaged goods.

carrying charges prepaid—the cost of sending goods is paid by the shipper.

cartage—charge made for transporting goods.

C. O. D.—Collect on Delivery.

consignment—a shipment. The *consignor* makes the shipment; the *consignee* gets it.

credit memorandum—a statement showing allowance made for returned or damaged goods.

demurrage—payment made for delay in loading or unloading freight.

invoice—a bill which lists items bought, and prices. A *statement* is a bill which gives the total amount due, but doesn't list items and prices.

Now see if you can fill in the blanks in the following sentences with terms taken from the list above. Two points for each sentence. Total, 20.

1. The railroad sent us a _____ to acknowledge receipt of the goods.

2. We'll pay shipping costs on all goods we sell. Send our customers' orders _____.

3. With more stock on hand, we can fill all _____.

4. If goods are damaged in shipment, we'll pay _____.

5. Send an _____ of items bought and their prices.

6. Send the customer a _____ showing allowances for damaged goods.

7. This firm will pay when the goods are delivered. Send the dishes _____.

8. Rush this _____ of dishes.

9. The firm will have to pay _____ for taking so long to unload the goods.

10. We can't afford to pay transportation costs. Bill the customer for _____.

My score _____

(Continued from page 17, column 1)

Enthuse

There's still some argument about this word. The experts say it isn't correct "to enthuse" about a picture. Until there is a wider agreement, you'd better stay away from it and say, "I'm enthusiastic about that picture."

Fewer — Less

Fewer deals with numbers.

Less deals with quantities.

So you say:

There is less rainfall this month than last. (The *amount* or *quantity* of rain is less.)

There are fewer raindrops in that pan. (You've actually counted those raindrops. But don't ask us how!)

Read each of the following sentences carefully. If there is no error in usage, mark the sentence C. If there is an error, mark the sentence W; then underline the error and correct it in the space following the sentence. Two points for each sentence. Total, 20.

- _____ 1. Little children aggravate me.
- _____ 2. I only have three cents.
- _____ 3. Most all of the boys will go.
- _____ 4. I'll see you at about 8 p.m.
- _____ 5. Mother brought ham, eggs, bacon, and etc.
- _____ 6. There are less girls in my class than I expected.
- _____ 7. The audience was enthused about his performance.
- _____ 8. There are fewer \$100 bills in circulation now.
- _____ 9. Drink eight cupsful of water a day.
- _____ 10. Worrying will aggravate his stomach ulcer.

My score _____

My total score _____

Answers in Teacher Edition**Answers to Last Week's Crossword Puzzle**

F	I	L	E		A	V	I	D
O	D	O	R		D	I	R	E
G	A	V	E	L		S	A	W
S	S	E		E	D	E	N	S
			A	V	E			
P	L	A	N	E		I	C	Y
A	I	D		L	A	D	L	E
C	O	S	Y		W	E	A	N
K	N	E	E		L	A	W	S

Coming Next Week: Another Crossword Puzzle.

**HOW'S THAT AGAIN?**

By SLIM SYNTAX

What is *kohlrabi*? I saw it on a menu recently, but I was afraid to try it.

R. V., Binghamton, N. Y.

Kohlrabi is a kind of cabbage with a turnip-like stem. Some people say it tastes almost as bad as it sounds. Others wouldn't swap kohlrabi for a dish of ice cream. We're neutral. At any rate, now you know what it is — so you can pay your money and take a chance, if you have the adventurous spirit.

• • •

What does *ibid.* mean? I often see it in footnotes.

G. V., Denver, Colo.

Ibid. means "in the same place."

Earlier in the book, the author referred to a book or an article or essay, etc. The full title appeared at that point. Instead of repeating it at *this* point, the author just says "ibid." which means that you'll find what he's talking about in the same book, article, etc., he mentioned before.

• • •

What does *anti* before a word mean?

M. L., Hampton Roads, Va.

Anti means against. *Anti-toxin* is something that fights *against* poisons (toxins) in the body. An *anti-tetanus* infection helps to protect you against tetanus (lock-jaw). *Anti-inflationary* legislation is legislation that is designed to prevent or fight *against* inflation.

Don't confuse *anti* with *ante*. *Ante* means *before*: *antebellum* (before the war), *antecedent*, etc.

• • •

What is a female bull called?

R. T., Spofford, N. H.

There's only one answer to this one: "There ain't no sech animal." A bull is a male — and that's all there is to it. The female partner of the bull is a *cow*.

Before you get yourself into more hot water, here are a few males and females you ought to know:

Male	Female
lion	lioness
stallion	mare
fox	vixen
boar	sow
gander	goose
ram	ewe
drake	duck

• • •

I have heard *abdomen* pronounced in two ways: *ab do* men and *ab domen*. Which one is correct?

R. B. J., Salt Lake City, Utah

Hold on to your hat. They're both correct! Webster's says so — but it prefers *ab do* men. You won't be ruled out of the game, though, if you say *ab domen*. Most physicians (and they ought to know something about abdomens) say *ab domen*.

AS YOU can judge from the script (page 12), "Kidnapped" is not only a moving picture—it's a galloping picture. The action is fast and furious. This tale calls for fast thinking, as you're reading, to keep track of the events.

If you did keep track of events, you could easily give a brief summary of David's adventures—all in the proper order. But if you weren't thinking as you read, you might summarize the script by putting last things first or omitting important details.

That would never do. The friend for whom you were summarizing would hardly be intrigued by your hodgepodge of incidents.

This quiz will get your mind in trim for the job of summarizing "Kidnapped's" events in their proper order. Read carefully the incidents listed below. Then number the sentences—in the blank spaces—so that they follow the sequence of events in the script.

- a. David discovers that Alan has been condemned as a traitor and a deserter.
- b. David jumps from the rail of the Covenant.
- c. David becomes a fugitive from justice.
- d. David realizes the threat to the Red Fox's life.
- e. David hears that the Covenant has been wrecked, and fears that Alan has drowned.
- f. David finds that Alan did not drown.
- g. David discovers that Alan is a Jacobite.
- h. David is introduced to the Red Fox's tax-collecting methods.



Test Your READING SKILL

- i. Hoseason agrees to put Alan ashore in Scotland.
- j. David is awakened by two fishermen who find him sleeping on the shore.
- k. Alan's rowboat is wrecked.
- l. David discovers the plot to murder Alan.
- m. The Red Fox is killed.

Even in such a delightfully humorous story as "Mamma and the Magic Skates" (page 21), you can find penetrating ideas.

In reading this story you probably thought, a number of times, "Why, that's just the way I've behaved!" A story which can make you react that way must contain many true and pointed observations about the way we human beings behave. Technically, a critic would say that the characters in the story are "well motivated"—meaning that their actions are based on motives that are realistic and believable.

Your answers to this quiz will show whether you thoroughly understood the "motivation" in "Mamma and the Magic Skates." Underline the correct ending for each statement.

1. Dagmar didn't like Mamma to serve home-made buns when Axel visited because: (a) the buns always tasted bad; (b) Axel was allergic to

such buns; (c) she feared the buns would not impress Axel as much as the sugar cookies which Karen's mother served him.

2. Dagmar and Anna Lisa felt uncomfortable when Mamma talked about her youthful skating exploits because: (a) they suspected that Mamma was speaking untruthfully; (b) they found it impossible to picture their mother as a young girl; (c) they thought that Mamma was teasing them.

3. Dagmar wanted to go skating with Axel because: (a) she felt that if he invited her, she could "lord it over" Karin Peterson; (b) she wanted to impress him with her ice-skating; (c) she was in love with Axel.

4. Axel asked Dagmar to go skating with him again the following week because: (a) he had discovered how charming she was; (b) he had enjoyed the afternoon—largely because of Mamma's company; (c) he liked Mamma's buns.

5. Dagmar showed her basic honesty by: (a) overcoming her impulse to tell Axel that she had made the buns; (b) admitting that she didn't enjoy Axel's company; (c) admitting humbly and gratefully that Mamma's commonsense standards were more sincere—and effective—than her own snobbish ones.

Answers in Teacher Edition



TIPS ON READING

Ho-hum, almost time for bed. And am I sleepy—can certainly use that shut-eye tonight. Guess I'll just take a look at that reading assignment for tomorrow's "Problems in Democracy" class, and then call it a day.

Is that the way you tackle study assignments? Well then, we'll go out on a limb and make a prediction! You won't get a thing out of that chapter you're to read. You might just as well call it a day right now and roll into bed pronto.

When you set out to study as you read, you need an alert, wide-awake

mind. Never try to study when you're sleepy, restless, or pre-occupied with daydreams. It won't work.

Nor will studying work for you unless you know what you're looking for. Does that sound unreasonable? How can you know—before you begin—what you're going to read about? Writers are considerate people. They usually tell you, in the first three or four paragraphs, what they're going to talk about. This is especially true of magazine articles, newspaper editorials, textbooks, and reference books—just the sort of material which you must study as you read.

By carefully examining the introductory paragraphs, you form certain questions in your mind: what you'll look for as you read further is the answers to those questions. The introduction may mention the significance of recent laboratory experiments. Your mind immediately asks, "What experiments? Who made them? What did they prove?" And you'll look for the answers to those

questions as you read. The introduction may say that inflation could have been avoided. Your mind says, "What could have been done to avoid it? Why weren't these things done?" And you're all set for a good study session. It's as simple as all that. Pre-planning—introductory thinking—is what does it.

Give yourself a pre-planning workout right now. Read this introductory paragraph, then list the three outstanding questions you would keep in mind as you read the chapter which followed.

Years ago comparatively few people went to high school; many had no more than two or three years of schooling, and some had none at all. School was less necessary thirty or forty years ago than it is now. A large number of changes have come about in education since the time when your parents were going to school. Some of these changes have brought new problems.

Answers in Teacher Edition

Learn To Think...STRAIGHT

"IT WAS a good game—that's the important thing!" Players on both sides shook hands.

The winners were pleased. The losers hoped to be on top the next time. The teams respected each other because both had played well.

An argument is much like a ball game. The important thing about an argument is whether it's *played well*.

Most of our discussions and arguments aren't any more a matter of life or death than a ball game. Perhaps you're trying to persuade a friend to do something for you. Perhaps you're one of a group of students trying to persuade your school principal to let you produce a musical revue. Perhaps you're simply defending your opinion of a movie, a person, or an idea.

What's Your Answer?

Be honest. What's your answer to these questions? Do you:

- 1. Come out of discussions feeling that the other fellow has all the bright ideas, you all the wrong ones?
- 2. Know what you believe, but decline to explain it?
- 3. Make rash or unkind statements in order to discredit others?
- 4. Concentrate on contradicting everything anyone else says?
- 5. Have a hard time smiling after a discussion?

If you suspect that an answer of "Yes" might be true for you on any of those points, you'd better polish up your game of arguing. You can't avoid facing discussions or arguments. Your life will be much happier if you can come out of discussions with your self-respect in one piece—and the respect of others still with you.

Here's a test that should give you a clue to one important factor in discussion. While the other fellow is talking, are you:

- 1. Counting up his points, so you can make as many as he?
- 2. Timing him, so you can talk as long as he?
- 3. Twiddling your thumbs, waiting for a chance to start talking?
- 4. Planning your next speech?

Did you answer, "Yes" to any of those questions? Then answer this one: How well would a team play if its members didn't *pay attention* while the other side had the ball? The same is true in a discussion. *Listen to the other fellow.*

Listening, of course, isn't the whole story. In the following conversation Butch lets Joe "squelch" him. Why?

BUTCH: Say, Joe, the Student Council has passed a rule that we can't eat in corridors.

JOE: Nobody can order me around. This is a free country.

BUTCH (lamely): But it's a rule. (How would *you* have answered Joe?)

JOE: I think the rule is wrong. You don't think I should do something I don't believe in, do you?

BUTCH: No.

Joe's arguments were confused; but Butch didn't realize this because he didn't *think* while he listened.

Second Try

Butch should have been able to answer Joe's arguments somewhat like this:

BUTCH: Democracy doesn't mean that you are free to do anything you wish. In a democracy we all do what the majority wishes. The majority of the school elected the Student Council; the majority of the Council made this rule.

JOE: You don't think I should do something I believe wrong, do you?

BUTCH: As long as you choose to go to this school you should obey its rules. If you don't like the rules, then work to have them changed. That's the way democracy goes. If the case is so serious that your conscience won't let you obey, it's harder to decide what to do. But that doesn't apply here.

Wouldn't you rather be the second Butch than the first one?

The second Butch *listened* to Joe. He *thought* about what Joe was saying. Joe's argument didn't convince him, so Butch defended his point calmly and courteously.

Butch's argument showed straight thinking. It was based on fact. (If he had quoted an opinion, let's hope he would have quoted an authority.)

You probably think the other fellow

can get some good ideas from you if he'll listen. Well, turn about's fair play.

It's a safe plan to assume that the other fellow is as much on the ball as you are. When he makes good points, give him credit for them. Don't get the mistaken notion that every puncture in the other fellow's armor makes you a hero. The little guy whose one aim is to put a hole in his opponent's case has the wrong spirit and will be unpopular. The chances are that he will waste his energy exploding a minor point. He will be so intent on trying to deflate the other fellow's arguments that he will forget to set up some for himself.

Look Before You Leap

If it's necessary—and possible—to explode an argument of the other fellow, *don't do it this way*:

JIM: Beacon High's team has been losing so many games, their coach is resigning.

GEORGE: Those facts are all wrong! JIM: You're all wet!

This way is better:

GEORGE: Where did you find out that the B. H. coach is resigning?

JIM: I heard it a week ago from a B. H. friend who knows the coach well.

GEORGE: (Now that he has the whole story and is sure of his point.) On the high school page of today's *Morning Star*, which is generally considered an accurate newspaper, the coach says he thinks the B. H. team will be city champs and that he intends to stay at B. H. for many years.

George scored that time. He used his head—and also kept it. Later Jim stated, "I believe our team is better."

"I believe it's worse," George retorted.

They had struck rock bottom. Time to shake hands. Each has a right to his own *opinion*. So there's nothing more to discuss.

Suppose one of them, growing desperate, had remarked emotionally, "Anyone who thinks that is a traitor!"

This is such an exaggeration that it doesn't pay to discuss it. Say so *quietly* and call it "quits."

When you launch into your next argument, make it a good one! (1) Listen to the other person with respect and without interrupting. (2) Use your head—and don't lose it. (3) Put up sound arguments.

There's no score board and no cheering crowd to hail the winner of a discussion. Anyone who's been listening, thinking, and putting on a sportsman-like show is a winner. If the discussion has been a good one, you're *all* winners!



Leo Garell. WOR

"Wait! We're not on the air yet!"



By Astrid Valley

MAMMA

AND THE MAGIC SKATES

DAGMAR always said that Axel Boström was a man of few words; he was strong and handsome besides. After all, she said to Mamma, his shoulders were square and wide; they frequently strained his coat seams. And his arms, upon occasion, extended considerably below the sleeves. Also, there was a shadowy fuzz upon his face — a mark of manhood.

Dagmar made these statements with emotion, her cheeks flushed, her hands in fluttering movement. But Mamma only laughed. "Does he suffer from growing pains?" she cried. "Does he eat his family out of house and home?" Then Mamma shook her head and said with a sigh, "Children! What foolishness enters their heads!"

"Mamma," Dagmar cried, her distress overflowing, "Axel Boström is as tall as you and as broad. He is 17 years old. How can he be called a child?"

Dagmar felt that the trouble between

herself and Axel Boström had largely to do with Mamma's buns. They were Mamma's pride and joy. She baked enough on Saturday mornings to last through the week. They were always available, on a plate in the middle of the table, surrounded by the coffee cups. When she saw them, Dagmar would look at them with disgust and say, "They are not fit for company!" She meant, of course, for Axel Boström.

Whenever Mamma heard this, her anger would rise. "Indeed!" she would cry. "These buns are good, and they're home-made. They have substance and contain nourishment. They're fit for a man to sink his teeth in — let alone a gangling boy."

But Dagmar brought proof to bear on this matter of the buns. She said, "Last night Axel Boström walked Karin Peterson home from the subway again."

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That, I knew, made twice. Karin Peterson must be gloating over Dagmar.

"And he has gone with me only once." She looked accusingly at Mamma.

"What difference does that make?" Mamma said impatiently. "Must you have company for three blocks? Surely you know the way alone?"

"Mamma," said Dagmar, "it is not a question of knowing the way."

"When Axel Boström accompanies Karin home," Dagmar continued, the tears in her eyes, "Karin's mother serves him cocoa and sugar cookies—dainty, in many fancy shapes. They are elegant. They're purchased in a store."

"Sugar cookies!" Mamma said scornfully. "If Axel Boström favors sugar cookies, he is welcome. Indeed, in that case, he is not worth noticing. Let Karin Peterson have him."

Dagmar suffered. Then Mamma said, "What can you see in such a person? What does he talk about?"

"Ice skating," answered Dagmar. "Axel Boström speaks seldom, and then on one subject—ice skating."

When Mamma heard this she put down her sewing. Her eyes lit up and she smiled. "Ice skating," said Mamma softly, "that indeed is something. In my youth in Sweden," Mamma said, "I skated on the ice. None could surpass me; none could skate better than I!"

Dagmar and I exchanged meaningful glances. Mamma, who is old, is thinking of skating! We listened to Mamma's recollections and wondered. . . . So long ago! To think that even then people skated on the ice!

Mamma described how she skated forward and backward and in circles, as well as in figure-8s. It was not possible for us really to comprehend that Mamma used to skate on the ice.

Dagmar asked gently, "Mamma, when you skated in your youth, what costume did you wear? To ice skate it's necessary to wear a stylish costume."

Mamma looked puzzled. "Costume?" she asked. "Are not one's ordinary clothes sufficient, provided they are warm?"

Dagmar showed Mamma a picture in a magazine. There was a lady on ice skates, dressed in a costume. She stood warmly clothed in a thick sweater that buttoned from below the chin to far beneath the waist. The collar was rolled. On her head the skater wore a cap that matched and had a dainty tuft on top.

Mamma laughed when she saw this. "Indeed," she cried, "I could skate as well in my winter coat, or a shawl for that matter. This is foolishness."

Dagmar continued to study the picture long after Mamma had left the room. She said to me, "It would be nice to own a costume like this—in red."



She looked up. There was a brightness in her eyes. "If Axel Boström should ask me to go skating with him, what would Karin Peterson say then?"

Dagmar's imagination knew no bounds. I said, "You cannot skate. You have no ice skates."

Nevertheless Dagmar continued dreamily, "A costume in red—on Axel Boström's arm." That was romance. And, besides, it would put Karin Peterson in her place.

"Dagmar," I asked, "is it romantic to fall down on the ice? What fun is that?"

Dagmar cast disdainful looks in my direction. "Axel Boström," she said, "is strong. He could hold me up."

"What fun is that?"

One day Dagmar bought a costume—in red. She hid the box in the closet. When I asked if Axel Boström was going to take her skating, Dagmar tossed his head and said, "Who knows?"

For Christmas, Dagmar wanted only one thing, a pair of ice skates. Mamma approved, on the condition that they be used. "We cannot afford," she said, "to buy ice skates to rust in the cellar."

Then Mamma thought that perhaps this money could be saved. From the bottom of her trunk she took a pair of skates that had been brought with her from Sweden. Mamma handled them lovingly, but Dagmar scorned them. Dagmar said, "To skate on such contraptions would be disgraceful, cause for laughter. Besides," she said, "they're too large."

When Mamma returned the skates to the trunk, I thought, "Mamma loves those skates."

At Christmas, Dagmar was ready. Skates were at hand, glittering in their newness, and the costume was hidden in the closet. When Mamma was out, Dagmar tried on the costume. She wore it until her face grew red with the heat.

But Axel Boström had not asked her yet. When I inquired, Dagmar answered rudely, "None of your business!"

Then I reminded her that he had taken Karin home again the night before.

"Of course," she said bitterly, "would he want to eat buns?"

The days were cold and clear, perfect for skating. In the park the lake was frozen and ready. Mamma said to

Dagmar, "Now is the time to skate. Take your sister with you and go."

Dagmar always found some excuse. One time it was a headache. Another time, her feet hurt.

"Dagmar," said Mamma, "how will you learn if you do not practice?" But of course Dagmar knew she had no need for practice. Axel Boström would hold her on his arm.

Dagmar came home a few days later very excited. She could not eat her supper. Mamma looked worried. "Dagmar," she said, "you work too hard."

"He has made the request," Dagmar told me later, "I shall go skating with Axel Boström on Saturday afternoon."

How lucky, I thought, that Dagmar is prepared. But Mamma had yet to be told.

An hour before Axel Boström was to call, Dagmar disappeared into the bedroom. She put on her skating costume and came out. Mamma's mouth fell open. "Where did that come from?" she asked.

Mamma learned then about Axel Boström and the skating. She was pleased. "Skating," said Mamma, "with a costume or in ordinary clothes is to be desired."

Then suddenly Mamma rose and pulled out her trunk. From it she took the old skates and held them in her hands. "Not for years have I skated on the ice," she said. Then she laughed gaily. "Why not? We can all skate together. I have decided!" She consulted the clock. "Hurry, Anna Lisa, we must get ready," she cried.

She made joyful preparation, shutting the windows, locking the doors, while Dagmar sat in her skating costume, overcome with dismay.

"Mamma," Dagmar said weakly, "I was going alone with Axel Boström."

Mamma laughed at that. "Is not skating free for all?" she cried. "Let Axel Boström come along."

I thought, "Now Axel Boström will be forced to support Mamma as well—Dagmar on one arm, Mamma on the other. And Mamma's shabby winter coat is not suitable for skating."

"Mamma," I said, "you might fall down."

"I!" cried Mamma. "None can surpass me on the ice."

"Mamma," I said, "it was so long ago! Maybe you've forgotten."

"Wait and see," said Mamma. "Just wait and see."

Axel Boström did not appear very happy either when he came to call. On reaching the park, Mamma went immediately to have her skates sharpened.

I thought unhappily, "Now Mamma will break her bones."

But Mamma sailed out upon the ice and skated. She was not frightened.

(Concluded on page 29)

Toasters, Powder Puffs, Double Malted...

and Aspirin



Boy L. Fox in This Week

"No, madam, we do not sell goldfish—this is a drugstore!"

STARTING next week," Pat Williams told the Career Clubbers, "I'm going to write a vocational column for the *Jefferson High Bugle*. Each week I plan to interview a student who has an interesting after-school job or a business of his own."

"On my first list of victims," Pat confided, "was Jack Whipple. But Dick Varnum, our scheming club president, has persuaded me to scoop my own story by inviting Whip to tell his story here today."

"Whip, as some of you know, is a senior, taking the college prep course. Whip is considering going to State College to study pharmacy. He now works at Pop Tunick's drugstore from 5:00 p.m. to 9:00 p.m. three evenings a week and from 10:30 a.m. to 6:30 p.m. on Saturdays. Whip, why did you choose a drugstore job?"

"Well," explained Whip, "I have an uncle who's a druggist in Buffalo, and he got me interested in the work. Drugstore work seems worthwhile to me. There's an opportunity to serve people. I like people, and you meet all kinds in any sales work."

"My chief job is to deliver orders that customers phone into the store. I also keep the shelves stocked and dusted; I wash bottles in the prescription department, and do a little selling of such items as candy, magazines, and cosmetics. Only a registered pharmacist is permitted to fill prescriptions."

"What chance is there for promotion?" Dick asked.

Whip grinned, "The next job above me is at the soda counter. Soda jerks in cities the size of ours make \$28 to \$32 a week, plus \$10 to \$15 in tips. Girls have most of the jobs selling cosmetics in drugstores, and many work at the soda fountains. The initial salary for drug-

store salesmen, who aren't pharmacists, according to Pop Tunick, is about \$30 a week plus commissions."

"What would you have to do to become a pharmacist?" Pat inquired.

"Take the college prep course in high school," Whip explained. "Study chemistry, biology, physics, and then take the four-year course in a school of pharmacy. You should be a fairly good science student. A B.A. degree in pharmacy is required in 46 states."

"A young pharmacist, just out of college, usually works in someone's drugstore for a year or two to receive experience and to save enough money to buy a store of his own. Some become assistants or even managers in a chain store. Others work in hospitals or have government jobs."

"How about working conditions in a drugstore?" Dick asked.

"The store is usually pleasant to work in—light, airy, and clean, with few occupational hazards," Whip reported. "Workers usually stand, and they must wear white coats. Only a serious depression has a bad effect on the earnings of experienced workers, and workers generally receive vacations with pay."

"Right now there are many opportunities for advancement in pharmacy. There's a shortage of trained pharmacists. About four out of every hundred are women. It's expected that the demand for pharmacists will increase as health and hospital services expand."

"Thank you, Whip," Pat said, coming to the front of the room. "I thought I'd take the remaining time to tell you something about the drugstore business. I've been doing some reading—particularly in *For Your Future in Pharmacy*, which you can secure without cost by writing to the National Pharmacy Commission on Public Information, 620 Fifth

Avenue, New York 20, New York.

"Ninety-nine out of every 100 drug stores now sell much more than pharmaceutical goods. The theory is that a customer, who comes in for a box of aspirin, may remember he needs a fountain pen, a tennis racquet, or a good bedside detective story, if he sees these items for sale. The drugstore has more daily customers than any other retail trade except the grocery store. Now, only one third of all the money spent in drugstores is for prescriptions, drugs, other medicines."

"One drugstore out of every hundred is a prescription pharmacy, usually located in or near a medical or dental center. Such pharmacies carry a few additional lines, such as toiletries, newspapers, and magazines."

"A successful druggist must be a merchant as well as a pharmacist. He needs to be a smart buyer, an expert salesman, a creator of displays, stockkeeper, financier, and advertising expert. All these jobs rolled into one may add up to long working hours for the man starting his own drugstore."

"About 46,000 of the more than 50,000 drugstores in the U. S. are independently owned; the rest are owned by approximately 3000 drugstore chains of over 4 stores each. Some of the best-known chains are Walgreen, United-Rexall, and Whelan. The average chain drugstore is bigger than the average independent; the average chain store does a yearly business of about \$175,000, while the average independent does a yearly volume of \$48,000."

The manager of a chain store averages about \$75 a week, plus a bonus for sales over a certain amount. The independent pharmacist in a small neighborhood store averages between \$75 and \$85 a week. In a large merchandising store, the independent pharmacist makes from \$85 up to \$125 weekly."

"Chain stores often carry a greater variety of merchandise than independents do. Chains usually own their own warehouses and buy directly from the manufacturers. Independents buy from wholesale drug houses. Chains often have their own brands of goods which they themselves manufacture or which they have manufactured for them," Pat concluded.

—WILLIAM FAVEL, Vocational Editor

THE



NEWS

... of Making Books and Mistletoe, and Books for Uncle Joe

LAST NIGHT I was helping Mary Jane Simmons track down a hunk of mistletoe for our T-A-B CLUB Christmas party. Man, we must have walked fifty blocks and looked over about fifty boughs of that famous green foliage!

It all looked okay to me, but Mary Jane claims it makes a difference how many berries there are on a branch. She says every BERRY is important when you're standing under the stuff. Mary Jane's bursting with fascinating bits of information like that. Come to think of it, she's a slightly fascinating kid.

Anyhow the fifty-first twig we inspected was loaded with fruit, and M.J. told the man to wrap it up—carefully. My gal Sal Forsyth strolls along about then and isn't exactly elated to find me shopping for mistletoe with Mary Jane. Oh well, a Christmas season without a few fireworks would be duller than a detective story without a detective!

* * *

SPEAKING of detectives, you should see Bill Stevens' deluxe edition of *The Pocket Book of Great Detectives*—hand-bound and hand-illustrated by the great Stevens himself.

Seems Bill fancies himself a budding publisher. So when his English class put on their Book Fair last week, Bill undertook a private project to show "how a book is made." Pocket Books, Inc. (1230 Avenue of the Americas, New York 20, N. Y.) was volunteering to supply free materials to student groups sponsoring Book Fairs. Bill asked them for the flat, uncut pages of *The P.B. of G.D.* He proceeded to cut and fold the pages, bind the book, put a new Stevens-styled cover on it, and draw original pen-and-ink sketches of Sherlock Holmes, Father Brown, Ellery Queen, Lord Peter Wimsey and colleagues, to illustrate the stories. Bill claims "the most beautiful girl" in school is going to get the masterpiece for a Christmas present. Naturally, all the girls in our

T-A-B CLUB are pretending to be great detective fans. Even Sal and Mary Jane! How do you like that?

* * *

EVEN if I'm not an artist, I'm going to make my "Merry Christmas" to a long list of people in the form of a Pocket Book. Those handy-sized, budget-lovin' books really save a lot of Yuletide headaches.

I always have a list of four or five good buddies at school to whom I'd like to give a small present. But with the high cost of malteds this year, I'd have to cross off their names for sure—if it wasn't for what 25 cents can do at the Pocket Book stand.

One of the swell features of the books we get through T-A-B CLUB is that they're not just "kid books"—but books that appeal to readers of all ages and tastes. For instance, what could be better for my Dad than Ernie Pyle's *Here is Your War?*—(on this month's T-A-B CLUB list). And my Uncle Joe is a Mark Twain fan; I'm wrapping up *A Connecticut Yankee in King Arthur's Court* for him—as soon as I finish it.

And guess what for sister Lou, whom Mum's always scolding for reading nothing but love stories? Mum thinks a man shouldn't call himself an author unless his name happens to be Tolstoy. Everybody should smile when Lou unwraps *Anna Karenina* (by the Mr. T.).

* * *

BY THE way, what's your favorite Christmas story?

We took a vote on this question at T-A-B CLUB today. (When we stage our annual Christmas-tree celebration for the Westside Orphans' Home in a couple weeks, we want to start off our program by retelling one of the best Christmas stories of all time.) But there seems to be a difference of opinion as to what's the best.

Bill Stevens says he's always liked *The Other Wise Man* by Henry Van Dyke. Mary Jane voted for Kate Douglas Wiggin's *Birds' Christmas Carol*. Kit Creighton claims nothing will ever beat the story of Scrooge (Dickens' *Christmas Carol*). I'm partial to *The Gift of the Magi* (O. Henry) myself. Guess we'll have to poll the whole school to settle the question—or ask President Truman.

* * *

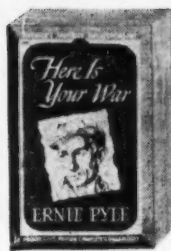
INCIDENTALLY, if some diabolic club president puts you on the planning end of a Christmas program, you might like to crib some ammunition from my little black book. Yesterday in the "lib," I jotted down the names of three anthologies that have good collections of stories, poems, legends, and plays about Christmas.

I recommend: *Uncle Toby's Christmas Book* (Harper's, 1936); *Christmas Book of Stories and Legends* by Smith and Hazeltine (Lothrop, Lee, and Shepherd, 1944); or *Christmas Tales*, compiled by Robert Lohan (Stephen Daye Press, 1946).

Well, that's my good turn for the day. Just call me Saint-Nick, that is!

Nick Martin





True or False?

TRUE—next month is Dividend Month for T-A-B CLUB members—the time to select your give-away books—one for every four you've plunked down those quarters for this term.

TRUE—any books you buy this month or next that make you a borderline case—that is the owner of more books than you need to be eligible for one or two dividends, but not enough to entitle you to two or three—may be carried over to next term and count toward dividends in the spring.

TRUE—it may a little early to talk about spring, but there'll never be a better time to talk about Christmas, not this year anyway. If you're up a tree about what to give your cousin Percy who's being kind enough to spend the entire holiday with you, we have here what we think is an excellent suggestion—a December T-A-B CLUB selection! The T-A-B CLUB books you buy as gifts this month will add up to more dividends for you next month and will help you discharge your cousinly duties at the same time. That way you'll be killing two birds with one stone—(no reflection on Percy).

FALSE—that if you do not have a T-A-B CLUB in your school you cannot buy these books. You may order ten or more titles at 25 cents each. A minimum of ten books is required and cash must accompany the order.

TRUE—we wish you all a very Merry Christmas and continued reading pleasure through T-A-B CLUB in 1949!

BOOKS FOR DECEMBER

1. A CONNECTICUT YANKEE IN KING ARTHUR'S COURT Mark Twain

What would happen to you if you were transported back to the England of the Court of King Arthur? It could be no funnier than what happened to this Connecticut man who was "without refinement or the weakness of a college education," but with a perfect knowledge of machinery. However, this is more than a funny book. It contrasts two different ways of life and discusses truths about human society. Watch for Bing Crosby in the movie version.

2. HERE IS YOUR WAR Ernie Pyle

What is war like? Ernie Pyle answered that for Americans better than any other World War II reporter. He didn't write about military strategy. He made us know the boys themselves—tired, dirty soldiers who, not wanting to die, kept up their spirits with laughter, anger, and constant griping. Ernie Pyle was the best-loved, front-line reporter. When he was killed, he was deeply mourned by all American soldiers and their families.

3. ANNA KARENINA Leo Tolstoy

This study of a tragic love triangle is one of the most famous novels of all time. A beautiful Russian noblewoman is married to an older man. While visiting in Moscow she meets a brilliant young officer. He loves her. She cannot resist him. Tolstoy is extremely perceptive of what a sensitive woman in love thinks and does. Vivien Leigh starred in the recent movie version. This Pocket Book edition has been slightly abridged to make it easier to read.

4. THE BORDER KID Max Brand

This Max Brand tale concerns a daring but honest lad who turns outlaw. Ricardo sets out to steal a 17-million-dollar inheritance from the daughter of a rich cattleman. In the excitement which follows, Ricardo, in love, struggles between right and wrong down on the Mexican border.

5. POCKET BOOK OF GREAT DETECTIVES edited by Lee Wright

A story-book detective lives only if stories about him are so good that they chill the spines of readers generation after generation. These stories about great detectives have done just that. Here are some of crimedom's greatest: Chesterton's *Father Brown*, Poe's *C. A. Dupin*, Doyle's *Sherlock Holmes*, Dorothy Sayer's inimitable Lord Peter Wimsey, and Ellery Queen.



Teen Age Book Club December Titles

1	A CONNECTICUT YANKEE IN KING ARTHUR'S COURT
2	HERE IS YOUR WAR
3	ANNA KARENINA
4	THE BORDER KID
5	POCKET BOOK OF GREAT DETECTIVES

↑ Check titles wanted above
then hand in with 25c for each book ordered

NAME

*Do not mail this to New York. It is to be retained by your T-A-B CLUB secretary.



"But, Mom, I feel like a sissy wearing her old clothes."

QUESTION: For a year, I've been going with a boy who is very nice, but my friends say he's a sissy. Now I can see it, too. What can I do to help him overcome this?

ANSWER: Exactly what do you mean by "a sissy"?

Do you mean that Joe is a boy who studies chemistry the night before a chem quiz?

—who wears rubbers when it rains?
—who wears a coat and tie to school, instead of a sweat shirt?

—who doesn't weigh enough to make tackle on the football squad?

—who likes classical music, art, or poetry that are a bit beyond the comprehension of the rest of the gang?

—who is discerning of a girl's clothes and hair-do—things most boys don't notice? and who consequently asks a girl what color formal she's wearing before sending red roses?

—who goes in for courtesy instead of the "treat-em-rough" treatment?

—who talks dictionary English, instead of the glibberish slang with which the exclusive little circle of "those in the know" communicate?

—who prefers discussing chess tactics to sports?

—who prefers Laurence Olivier to Alan Ladd?

—who has more fun taking care of Miss Sherman's civics bulletin board than he does making nasty cracks about "old General S." outside of school?

—who helps his sister with the dishes? who doesn't mind playing "baby sitter" occasionally so that Mom and Dad can take in a "flick"? who respects parental requests on curfew hours?

—who walks out on a party when it looks as if it might be turning into a "wild" spree?

Because if that's what you mean, we think you've got your man tagged

wrong. In our vocabulary not *one* of those characteristics—or even *every* one of them lumped together—make a boy "a sissy."

We aren't quite sure what "sissy" does mean. And we doubt whether a lot of your friends do, either.

It's easy to tack a label on someone who's a little different from the average run of man or girl. And it's often the people who feel inferior or who aren't keen enough to appreciate the "different" fellow who are the quickest to label him. Geniuses are often called *crazy*. The extra-intelligent boy is frequently labeled a *grind*. The girl who follows sensible rules, when her friends are making headlines in the school gossip column by acting giddy and scatterbrained, may find herself rated a *prude*.

Sometimes we wonder what constitute's a "regular fellow" in the crowd's eyes.

Is the Ideal American Boy the character who worries over how many athletic letters he can display on his chest, and gives nary a thought to what kind

by Gay Head

of letters he displays on his report card? Is he the guy who will have a beer—or five or six—on a dare, just to show that he can take it, or who speeds around town—with or without benefit of a driving license—to prove his mettle? Is he the kind of chap who sneers at all regulations laid down by parents and teachers?

This fellow wouldn't win our popularity poll, but we wonder whether we're behind the times when we hear you label boys who don't fill the above description as pale, uninteresting characters—*sissies*, *droops*, *schmoes*.

We suppose that your friends want you to date a "he-man"—whatever that is. For our money, the standardized he-man hero of the movies—you know, the one who is *all* brawn, who talks in monosyllables, and wins his women by slapping them down—is *one big dope*.

Brawn can be attractive when coupled with brain. But by itself, brawn is a virtue that went out with the cave man. Brawn alone won't solve the problems that face the world today.

BOY dates GIRL

A fellow who doesn't waste words is okay—provided he has something to say when an intelligent word is needed. And although we prefer solid muscle to flabby flesh, we don't like to be slapped around any time.

Now, let's have another look at Joe. What made you suddenly decide he was a sissy? You dated him for a year and thought he was "very nice." Did it really take you a year to discover his shortcomings—or did *what-people-say* persuade you to label as shortcomings, something that was just Joe?

You're the one who's been dating Joe for a year. Why let someone else tell you what Joe's like?

We know you want the boys you date to be liked and admired by your friends. You want them to see eye to eye with you. But it's not always necessary to go along with the gang's verdict; it's sometimes possible to make the gang go along with yours.

When Julie whispers, "What do you see in Joe? He's such a sissy!" you *could* hand her a first-hand report, "So, Joe's not on the football team! He doesn't have time with the part-time job that's earning him his college tuition."

Or you might point out (*tactfully*), that Julie wasn't among the beauties in the Prom Queen's Court, but that you think she's swell anyhow. It takes more than golden locks to make a girl worth knowing and more than football shoulders to make a man worth dating.

Why not tell your friends *why* Joe looks good to you, rather than allowing them to put his particular abilities in the minus column. A boy or girl who can stand up for his or her convictions earns everyone's respect.

Of course, there are times when you can and *should* help a friend to overcome certain difficulties. If Joe has any specific difficulty in getting along with people—if he's shy, can't dance, or has shabby table manners, a tactful word and a helping hand are in place.

But if you're thinking of making over Joe—merely because he doesn't happen to fit the description of the "typical, or average, teen-ager," we advise you to think twice.

"Typical" can mean a carbon copy of fourteen other boys in the senior class. And "average" boys seldom grow up to become Presidents of the United States, great engineers, fearless explorers—or even the men you'd *most* like to marry.

Short Shots

AFTER graduating from Tennessee with All-American honors, George "Bad News" Cafego became the workhorse of the Brooklyn Dodgers.

Playing against the N. Y. Giants one day, Bad News brought the ball upfield practically single-handed. Just before the half ended, he broke away for a long run. First one man hit him, then another, but Bad News kept going.

Finally, about five Giants ganged up on him. They were draped all over his back, and still he moved goalward. At last he started to go down—just as the timer's gun exploded.

A spectator turned to his neighbor and shouted, "Holy smoke! They had to shoot him to stop him!"

No one who played against the N.Y.U. basketball team in 1943 could ever snarl, "All right, maybe you can beat us in basketball, but wait till we get you in baseball."

Look at the baseball stars who played on that N.Y.U. quintet: Ralph Branca, Dodgers; Sam Mele, Red Sox; Eddie Yost, Washington; John Simmons, Montreal; and Al Grenert, Louisville.

The Navy wrestling coach must be a real shrewd one. On the ceiling above the mat are these words: "If you can read this, you're losing."

Kentucky U.'s whiz kid, Ralph Beard, made every All-American basketball team last season and was generally hailed as the country's No. 1 player. But at least one team didn't think he rated No. 1. That team was—Kentucky! At the end of the season, the Wildcat squad chose Alex Groza as the team's most valuable player.

Some years ago when Clark Shaughnessy was coaching the U. of Maryland football team, he had trouble remembering names. One day the Terps were playing a tough opponent. Shaughnessy, pacing up and down, yelled at the manager, "Manager! What quarter is it?"

"It's the fourth quarter, Coach," replied the manager, "and there are only about four minutes to go." Shaughnessy thought that one over for a moment, then snapped, "Send Mont in."

"But, Coach," the surprised manager blurted, "Mont started the game, and he's been in there ever since."

Shaughnessy didn't bat an eye. "Well, then," he bellowed, "take him out. He needs a rest."

The guy who arranges the basketball schedule at Long Island U. is either the bravest man in the world or just plain crazy. How do you like this for a schedule: St. Louis, Oklahoma A. & M., Oregon, and Muhlenberg, twice each, plus Bowling Green, Santa Clara, Utah, Arkansas, North Carolina State,

Kansas State, Butler, Georgia Tech, Rice, Western Kentucky, Duquesne, Seton Hall, and Xavier.

That's the toughest schedule I ever heard of. Nearly every one of those teams was a sectional champ last year.

L.I.U., however, is also "loaded." Keep an eye on Sherman White, a 6-foot, 5-inch sophomore who was a sensation at Englewood (N. J.) High School. In the 1947 New Jersey state tournament, Sherman sank 129 points in five games—a state record.

Did you hear the one about the football coach who was collared by an angry rooter after losing a game by a big score. "How many students are enrolled in this university?" asked the old grad politely.

"About 17,000," replied the coach. "Is it asking too much to put two of them in front of a ball-carrier?" snarled the old grad.

Can't understand why the N. Y. Giants want to get rid of Johnny Mize. Sure he isn't a speed demon or a fancy dan around first base. But how can the Giants replace a guy who hit 40 homers and batted in 125 runs last season?

Only Ralph Kiner hit as many homers and only Stan Musial batted in as many runs (National League).

The trade winds, as I write this, are blowing toward Brooklyn. If the Giants ever peddle Big John to the Dodgers, they'll be handing the 1949 pennant to them on a silver platter.

—HERMAN L. MASIN, Sports Editor

How to do well with a mademoiselle



1. That French gal in your class who's here for some lend-lease learning is certainly an eye-ful from the Eiffel. In order to further Franco-American relations, start off by wearing *un tres beau* Arrow Shirt, Arrow Tie, Arrow Handkerchief.



2. Her first glimpse of that famous Arrow Collar (with a neatly knotted Arrow Tie beneath it) puts a gleam in her eye. Now's the time to hand her your Maginot line in your best text-book French! "*Mari'selle, vous êtes magnifique!*"



3. Some French pastry at the Sweet Shop keeps things in the right mood—and a tête-à-tête gives the gal a perfect close-up of how that shirt really *trims* your torso. Now things are moving, *n'est-ce-pas?*



4. Voila! A little American ingenuity (and a lot of Arrow) and the gal is hooked, *tout de suite!* MORAL: *Toujours l'amour. Toujours Arrow Shirts, Ties, and Handkerchiefs.* At your dealer's. Cluett, Peabody & Co., Inc.

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✓✓✓**THE SNAKE PIT** (20th Century-Fox. Produced by Robert Bassler and Anatole Litvak. Directed by Anatole Litvak.)

The Snake Pit is going to make Olivia de Havilland a heavy contender for another Oscar. She gives an extraordinarily fine performance in the difficult role of an insane girl groping toward sanity.

The role of Vera Cunningham is a solid, three-dimensional part that a dozen other leading ladies must have coveted—and would probably have bungled. Even in those extremely emotional scenes where the heroine is close to hysteria, Olivia never wavers into the overblown melodramatics of a stage-struck girl doing Lady Macbeth. On another level, she manages to achieve perfectly the vacant gaze of an unbalanced mind—a more subtle triumph, and perhaps more difficult. She is equally com-

elling when her expression struggles from blankness to comprehension as she labors to climb out of "the snake pit" back into the world of reality.

Another flawless performance is turned in by Leo Genn who plays the sick girl's skillful and sympathetic doctor.

In addition to the most clearly-drawn case history we have yet seen on the screen, the film, with a documentary-care for details, supplies us with a grim picture of a state mental institution. Glimpses of mentally-unbalanced patients and of shocking conditions in the institution are never presented merely for the sake of sensationalism, but always purposefully and with a restrained probing toward understanding.

A few critics may be moved to object to *The Snake Pit* on the grounds that it will suggest to movie-goers that all mental institutions are chambers of horror and will frighten them of ever committing any member of their families to a mental hospital for treatment should the need arise.

Such a criticism seems to us unjustified. As anyone knows, who has followed newspaper accounts of numerous medical authorities, the conditions in a number of state-run institutions are deplorable, and public attention needs to be called to this fact.

The Snake Pit nowhere says that all

mental hospitals are so inadequately equipped. The film carefully points out that the shortcomings of the Juniper Hill hospital stem from a pitiful lack of funds, rather than from a heartless attitude on the part of the doctors and nurses in this branch of medicine.

Since Juniper Hill cannot expand its quarters, hire the most qualified nurses and doctors, or even enough nurses and doctors to give each patient the individual attention he needs, treatment inevitably becomes too hurried and coldly impersonal.

Any film which realistically exposes a problem, and indicates how improvement could be brought about, deserves our thanks. *The Snake Pit* should be instrumental in prompting state legislation to correct a black mark on our record. And it should give movie-goers a clearer understanding of the type of treatment mental illness requires.

We do not recommend that you go to *The Snake Pit* for entertainment or relaxation. This is a sober, gripping, and frequently depressing film. If you go in a "ha-ha" frame of mind with the point of view that the actions of anyone who has lost a grip on sanity are hilariously comic, you will offend other theatre-goers who came to see a sensitive treatment of the tragic problem of insanity—and you yourself will miss the whole point of a fine film.



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CLASSICAL

Rimski-Korsakov's *Sadko*, a symphonic tone poem (RCA Victor). Pierre Monteux conducts San Francisco Symphony. One of the most charming Russian folk tales is the story of *Sadko*. *Sadko* was a poor minstrel who fell in love with the Sea King's daughter. Look up the story—you'll like it.

Although Rimski-Korsakov claims he was influenced by several other composers in the writing of this and that the middle section is too long, we find it spirited and thoroughly delightful for light listening. The melody is clearly and interestingly defined, and we particularly like the beginning, a captivating minor-key picture of the surging sea. A fourth side of the album is devoted to the introduction to *Le Coq d'Or*, a R.-K. opera.

###Moussorgsky's *Pictures at an Exhibition* (RCA Victor). Vladimir

Horowitz, piano. Although you have usually heard this music performed in a fully orchestrated form, Moussorgsky originally wrote it for the piano alone.

The derivation of this music is interesting and unique. Upon the death of an artist friend whom he greatly admired, Moussorgsky composed this as a tribute to his friend's work.

The composer tries to describe ten of his friend's sketches and paintings in music. The scene is set at a picture gallery, and there is a special little "promenade" theme which weaves the separate compositions together. The "promenade" suggests the composer strolling from one picture to the next. Moussorgsky's variations on this theme embody the composer's reaction to one picture and prepare us for the mood and style of the next.

The first time through you'll want to follow the album notes, which describe the pictures, to appreciate Moussorgsky's skill in interpreting them in music.

Horowitz's piano is flawless, and on the whole this may be a more interesting version of the music to own than one of the orchestrated versions—although the one orchestrated by Ravel has splendors of its own. The extra side in the album, Moussorgsky's *By the Water*, is a slow, somber piano song.

JAZZ

#L'Ana and *The Happy Monster* (M-G-M). Chubby Jackson and Quintette. Bop vocal. Good tempo and well-balanced solos by pianist Tony Aless, tenorman Emmett Carls, trumpeter Conti Condoli, and guitarist Billy Bauer add up to something different from the general run of be-bop.

#It's the Talk of the Town and *Stuff* (Capitol). Coleman Hawkins Orch. The first, a reissue of an old Bluebird recording, is a slow melodic number highlighted by the famed Hawkins' tenor sax and backed by Sir Charles Thompson on piano, Denzil Best on drums, Allan Reuss on guitar, and John Simmons on bass. *Stuff* is another reissue with a boppish flavor. Line-up is practically the same as for *Talk*, but with Howard McGhee on trumpet and Oscar Pettiford standing in for Simmons.

POP VOCAL

It's Too Soon to Know and *If We Can't Be the Same Old Sweethearts* (Capitol). Andy Russell and the Pied Pipers. Andy and orch are wonderful—definitely ##. But the Pied Pipers (#) don't seem up to par. B-side lacks tempo and the orch seems a little too far ahead of the singers.

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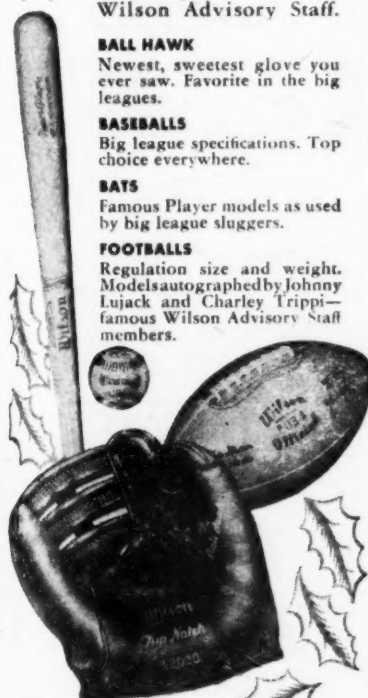
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Mamma and the Magic Skates

(Concluded from page 23)

like Dagmar, whose ankles turned while she leaned on Axel's arm. In a few minutes Dagmar was tired. She sat down on a bench, her costume shining brightly in the sun. Axel Boström stood uncertainly, gazing out at the skaters. He saw Mamma among them. There was admiration in his face. Mamma was skating—backward and forward, in circles, with speed, turning as gracefully as a bird, swaying as lightly as a feather. Those Swedish skates, I thought, must be magic.

Axel Boström cried "Excuse me!" to Dagmar, and was off like the wind to Mamma's side. How they skated together! Mamma and Axel Boström laughed and raced and dipped and swayed. Mamma in her shabby winter coat.

"Dagmar," I said, "Mamma was right. There's no need for costumes on the ice. The need is to know how to skate."

Dagmar nodded dismally. She said in despair, "He will not ask me again. He'll ask Karin Petersen instead."

Mamma and Axel Boström skated in our direction. Laughing and breathless, Mamma sat down on the bench. "Dagmar," she said, "why do you not practice?"

Now Axel had overcome his silence. "Come along, Dagmar," he said. "Try it again."

Dagmar did, with fear and with caution. But she soon improved. Dagmar in her skating costume, on Axel Boström's arm—it was her dream come true.

Mamma said, "That boy is a skater. Dagmar may well learn from him."

Dagmar walked proudly at Axel Boström's side all the way home, while Mamma and I followed behind. "Mamma," I whispered, "if you only had sugar cookies!"

At home, Mamma made cocoa. She set the table. She put the buns on a plate, and said proudly, "Come now and eat. I, for one, am hungry. Buns can dull the appetite with substance."

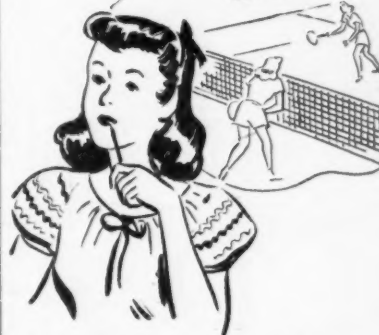
Axel Boström seemed to agree. He ate with pleasure. He did not stop with two or three. He complimented Mamma on the buns. "These," said Axel, "taste like more."

"Sugar cookies!" Mamma muttered under her breath. "What nonsense!"

Dagmar looked humble then, but happy. Axel Boström said, between buns, "Dagmar, you need practice on the ice. Shall we go again next week?"

Dagmar did not object when Mamma answered for her: "Indeed we will. Ice skating," she said, "is good for the soul!"

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Cachets courtesy of Pablo Esperidon

PHILIPPINE SCOUT ISSUE

THE Philippine Republic recently issued a 2c and a 4c stamp honoring the silver jubilee of the Boy Scout movement in the islands.

The Scout movement in the Philippines began in 1923, seven years after the Boy Scouts of America were granted a charter by Congress. The stamps show a grinning Philippine scout saluting. The legend reads: Boy Scouts Silver Jubilee. The 2c stamp is green, the 4c stamp brown.

Reproduced above are the two cachets.

The Philippine Boy Scout movement is growing rapidly. Before World War II there were only 20,000 Scouts in the movement. By 1946 the total jumped to 61,000. Today there are more than 140,000 Scouts and by next year the Philippines expect to have 200,000 Scouts.

More than 150 training centers for Scouts have been set up throughout the Philippines. Central Headquarters is in Mexan Gardens, Manila.

Manuel Camus, a Philippine statesman, is honorary president of the Scouts there. Other Philippine leaders are also interested in the Scout movement and are honorary vice-presidents. General Carlos P. Romulo, delegate to the U. N., is an honorary vice-president of the Scouts.

Lord Robert Baden-Powell started the Boy Scout movement in England in 1908. During the Boer War of 1899-1902, Lord Baden-Powell, then a colonel, met many boys who were unable to take care of themselves in the field. He decided to teach young men how to get along in the world.

Today there are Boy Scout movements all over the world. At least 70 countries have Boy Scout Troops.

Feminine Ways

He asked her for a little kiss;
She blushed with charming grace.
But since he'd raised the issue,
She met it face to face.

Canadian High News

Company Manners

Years ago, when Mark Twain was doing his best to entertain his guests at a dinner party, a woman turned to the young daughter of the humorist and said, "Your father is a very funny man."
"Yes," responded the child, "when we have company."

Quote

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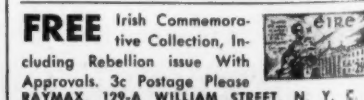
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Progress

Pookie: "I invented a device for looking through a brick wall."
Ed: "What's it called?"
Pookie: "A window."

Canadian High News

Last Fling

A newspaper man named Fling
 Could make "copy" from any old thing.
 But the copy he wrote
 Of a five-dollar note
 Was so good he is now in Sing Sing.

Cleveland Heights H.S.—Black and Gold

Culture Corner

Boy: "Do you like Kipling?"
Girl: "I don't know, I've never kiplped."

Kuay Weekly

Teacher: "Test this sentence: Let the cow be taken out of the field. What mood?"
Frosh: "That's easy. It was the cow."

Kuay Weekly

Wrong Line, Doc

In St. Louis, an eagle-eyed undertaker saved a famous but absent-minded doctor a great deal of embarrassment. In making out a death certificate, the doctor made the mistake of signing his name in the space marked "Cause of Death."

Parade

Customer's Always Right

"Willie," the teacher asked the new pupil, "do you know your alphabet?"
 "Yes, ma'am," said Willie.
 "Well, then," said the teacher, "what letter comes after 'A'?"
 "All of 'em," said Willie. "All of 'em."

Merriments

Warning

"If you kiss me, I'll call a member of my family," she warned.
 So he kissed her.
 "Bro-ther!" she whispered.

McCall Spirit

"Elementary!"

"Elementary, my dear Watson," remarked Sherlock Holmes, having noted the yellow highway paint on the suspect's running shoes. "Obviously a middle-of-the-road candidate."

Quote

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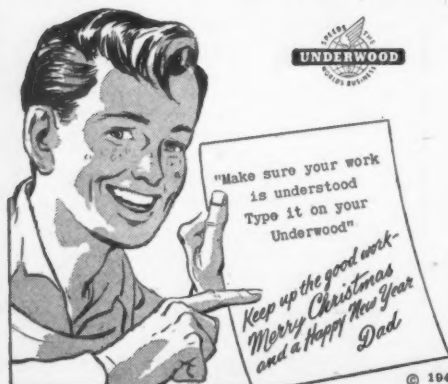
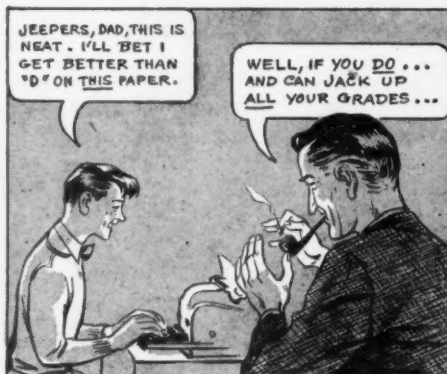
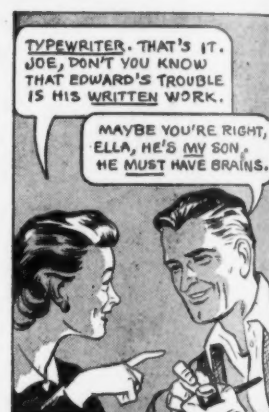
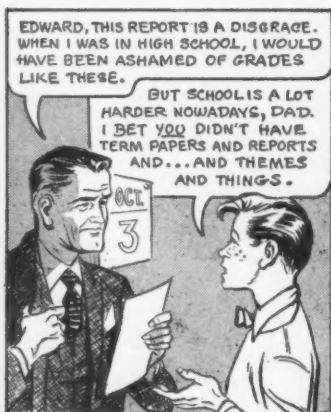
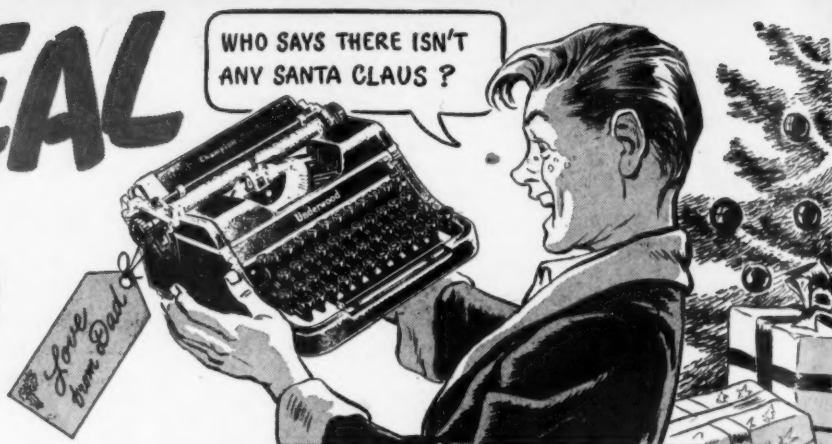
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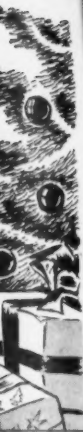
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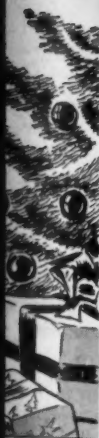
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LEADER
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We were guests of a Belgian steel mill at the country club in Liege.



Birmingham's Lord Mayor greets U.S. teachers on Marshall Plan Tour.



What's the Woolworth attraction? Ice cream!

We Met the Marshall Plan



Author makes new friends in a French village.

WE SAW and studied the Marshall Plan in action in Europe this summer! "We" were 300 teachers, graduate and undergraduate, who toured and studied abroad under the auspices of the University of Vermont.*

Belgium—tiny though it be—impressed us. Bustling Antwerp, busiest harbor in all Europe, surprised us most; the size and up-to-dateness of the ACE Electrical Works, the modern steel mills. Belgium may cause England to look to her laurels.

Tramping the streets of Paris, we discovered how the French cling to their ancient handicrafts. On main thoroughfares itinerant craftsmen mended pottery and crockery; others wove straw seats for chairs.

All workers take their vacations in France at the same time—generally in August. Staggering vacations appears unknown. No luggage shop or factory would undertake the repair or replacement of a zipper on a valpack for me during the last two weeks in August because the factories are closed "pour une vacance." It took me nine days before I could find a cobbler working during August who would repair a pair of shoes.

Thus became meaningful the admission of the French Ministry of Finance that France lags some twenty years behind the times industrially. While in France we learned much about the

Monnet Plan by which France reinvests her earnings in industry to enable her to catch up with the times.

We came to know the English people. About half of us lived in their homes, ate with them, shared our ration points with them and exchanged experiences. With them we underwent the inadequacies, the shortages, and monotony of the English diet.

I shall never forget the lady of the house in a well-to-do middle class family taking the collar of one white shirt, the cuff of another, and the body of a third to put together a "new" shirt! This was not frugality alone; it was merely lack of clothing ration coupons. Nor will I forget the leather edges and patches on the jackets of many high school teachers visited in Birmingham. Nor the "queuing" up for ice cream or cigarettes when available.

We went through the famous Krupp works, already reconverted in part to German locomotive repair and light industries. We saw goods upon the shelves of stores brought there by the very recent currency reform.

Yet our visit to Germany was discouraging in a far more important aspect. Somehow, we detected a sullen outlook beneath the somber exterior of the German people we met. The seed of democracy has not yet taken root.

A well planned schedule filled our days to the brim: "Off the record" talks with cabinet and other high governmental officials; countless receptions in our honor by mayors and burgomeisters, rectors and other educational officials.

At the Universities of Birmingham, Leiden and the Sorbonne we heard lectures by European specialists, as well as the University of Vermont professional staff who accompanied us. I will long remember Stratford-on-Avon where we dined and witnessed a performance of "The Winter's Tale" at the Shakespeare Memorial Theatre as guests of the British Union of teachers; our visit to the Hague, the paintings of Rembrandt and Frans Hals at the Rijk Museum in Amsterdam; the Opera, the Louvre, Versailles and three weeks in Paris.

The cost of such a trip? Surprisingly, \$595 covered tuition (8 postgraduate credits towards a doctorate, masters or salary increment), boat fare, food, lodging and transportation.

Occasional inconveniences are inevitable in such a crowded schedule; yet the advantages far outweigh the disadvantages.

Has this trip made us better citizens of the world or better classroom teachers? In innumerable ways! I became personally acquainted with vital world problems: economic conditions in Germany, the crisis in France, the attitude of the Labor government towards nationalization of industry, the ECA, the OEFC and the other alphabetical Marshall Plan offshoots, etc. I see the effect on pupils of the personal anecdotes of a teacher who was there!

The teacher may return a bit humbler, but a far better teacher and world citizen. I await impatiently another study tour opportunity.

BY NATHAN KLEINHANDLER

* For information on 1949 summer trips and schools abroad see Feb. and spring issues of *Scholastic Teacher*.

"Opportunity knocked ... and I answered"

"In my newly chosen field of life insurance selling I have found an ideal occupation," writes Thomas Funk, of Lynchburg, Virginia.



"My income has increased tremendously, and is limited only by my own efforts. Best of all, I have the personal satisfaction of filling a real need in my community."

Mr. Funk had been a high school teacher and coach for 17 years prior to the war. Returning from Navy service, he decided to look for an opportunity that would enable him to increase his earnings, and offer his community a valuable service. He found that opportunity as a Mutual Life Field Underwriter.

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SOUND ADVICE

By William J. Temple
Speech Department, Brooklyn College

Long-Playing Records

Columbia's new long-playing (LP) "microgroove" records were demonstrated to engineering audiences at September meetings of the Audio Engineering Society and the Institute of Radio Engineers, the New York Section. The long playing time (as much as 25 minutes on a single 12 inch side) is achieved by using a very small stylus, cutting many more grooves per inch, and utilizing the slow turntable speed (33 1/3 rpm) already familiar to users of 16" transcriptions.

LP records must be played with a very light-weight (6 grams) pickup, fitted with a stylus having a tip radius of .001". (Conventional phonograph needles have a tip radius more than twice as great.)

According to Dr. Peter Goldmark, these records should be superior in frequency range (fidelity) to the broad-casters' 33 1/3 rpm transcriptions as well as to conventional 78 rpm records.

Philco, Webster, and General Electric have already brought out adapters (turntable and microgroove pickup) which can be connected to existing phonographs or radio receivers. Other manufacturers including Astatic, Audax, Zenith, Admiral, Stromberg-Carlson, Stewart Warner, Pickering, Shure, and Webster-Electric are announcing pickups designed to play these records. Webster-Chicago and Magnavox make record changers which will handle LP records. Steelman offers an LP record player built-in loud-speaker. Columbia Records has offered the process to all record manufacturers. There are rumors that others may issue LP records. Nothing definite as yet. Columbia Records stresses the importance of keeping LP records clean.

Introduction of the first portable microgroove recorders for the new long-playing records has been announced by Presto Recording Corporation of Paramus, New Jersey.

Editor's Note: Columbia has released more than one hundred long-playing records. New releases appear each week. Much fine classical music; also modern light music. Of special interest to schools are LP records of *Oliver Twist*, *A Christmas Carol*, and *Sinbad the Sailor*, starring Basil Rathbone.

Two radio stations co-sponsor Scholastic regional writing awards this year (including script writing): WJHP, Jacksonville, Fla., WNJR, Newark, N. J. If you want to know more about this plan, write us.



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For a period of 52 weeks your gift list will thrill to a free tour of our great country and its possessions. Your friends will have an illustrated travelogue that they will treasure through the years. Letters from Maine to California from the great North to the deep South... from romantic Hawaii!

The Gift For These 12 to 80

Everybody from 12 to 80 will want to see your special guest on the U.S. Tour. And just a gentle reminder... do not forget a gift for yourself.

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Send your gift list today... without money. The first of 52 weekly letters will be received on December 31st by all you list... and a letter a week every week thereafter for twelve months. A beautiful gift card, bearing your name as sponsor, will be enclosed with the first letter.

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Nutrition Program Works Wonders in Ohio School

Better Food - Better Behavior

By KATHLEEN ROLF

Washington High School, West Portsmouth, Ohio.

OUR high school is located in one of the largest rural school districts in Ohio. Some of the students come from a distance of 22 miles. During the winter months they board the school bus before daylight. Certainly these students need more nourishing lunches than are furnished by cold unappetizing sandwiches washed down with soda pop purchased at local sandwich shops. In fact, all students regardless of the distance which they travel to school need a warm, nutritious lunch.

Through Federal aid we were able to install equipment in a cafeteria which now serves approximately 600 students. Since we live in a state-aided district, we should never have been able to purchase these furnishings without the help of the Government.

Federal aid comes to us in two other ways. First, we receive surplus foods which our Government purchases from farmers and fruit growers. Second, since our school is a participant in the lunch program, we receive from the Government (for each lunch served to a student) seven cents per plate to help defray the cost and so provide a more nourishing meal. At the present time, our cafeteria serves for 30 cents a meal that would cost at least three times that amount if purchased in a restaurant.

Our school requires all students either to bring their lunches from home or to eat in the cafeteria. It is only by this method that the correct amount of food can be prepared daily without wastage. There were, of course, objections to this procedure in the beginning, but the community, as a whole, has been quick to realize the advantages of the plan.

Boys Like to Plan Menus

In many instances, school lunches are the only well balanced meals that some of the pupils enjoy. Many come from homes that do not fully realize the importance of proper nutrition in the

health and growth of the body. We feel certain that the dietary instructions given our student body will change the home picture in our community in the future.

We provide free lunches for those students who are unable to pay for them. Such students may work in the cafeteria for a half hour if they wish. This serves to keep their pride intact.

The cafeteria operates on a non-profit basis.

During my eighth grade health classes, we often count the calories which the lunches provide toward our daily food requirements. Learning caloric value of foods in this manner is so much more fun than merely reading about calories. Food principles become intensely interesting when discussed in such informal fashion. It is truly a gratifying experience to a teacher to have teen-age boys become so enthusiastic about foods that they plan well-balanced menus.

We have no statistics to prove definitely that the health of our students is better. We believe, however, that a marked decrease in absences can be credited to our nutrition program. There may also be some significance in the fact that we have won more football games recently than we have ever won before!

The lessening of the disciplinary problems is one of the most remarkable results of the school lunch program. How true it must be that irritability and downright meanness arise from deficiencies of the body rather than the mind. Afternoon truancy is another evil that belongs to the past.

The high cost of foods at the present time has not hampered our efforts to furnish an excellent meal at an extremely low price.

I should like to conclude by presenting our today's menu:

Large serving of mashed potatoes, gravy, or candied yams
Green beans or Creamed corn
Head lettuce or Fruit salad
Fish or Meat Loaf
Fortified Margarine - Peanut Butter
3 slices brown or white bread
½ pint white or chocolate milk (3.4 o/o B. F.)

To Your Good Health:

Our compliments and \$25 to Miss Rolf. Scholastic Teacher invites educators to tell their practical experience on "How to promote nutrition." Eight \$25 awards for best articles. Send manuscripts to: Director, Nutrition Program, Scholastic Magazines, 7 East 12th St., New York 3, N. Y.

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H. S. Radio Workshop

By WILLIAM DOW BOUTWELL

December Specials: Invaluable for history classes is the new Columbia Album, *I Can Hear It Now*. Edward Murrow, CBS commentator, introduces excerpts from 48 famous speeches from Roosevelt's "Nothing to Fear but Fear" to General MacArthur's acceptance of Japanese surrender. In between are such choice items as Chamberlain's return from Munich, Pearl Harbor announcement, opening of the conference to form U. N. Ten sides; also on long playing records.

Invaluable for English is the new *Hamlet* album (Victor). Contains soliloquies and the best of William Walton's music from the new Olivier film.

Tune in CBS' *U. N. and . . .* series 6:15 EST Mondays: Theatre, Dec. 6; Aviation, Dec. 13; Christmas, Dec. 20; New Year, Dec. 27.

Invitation to Learning (CBS 12-12:30 Sun. EST) takes up famous biographies this year. Newman, Dec. 5;

Eisenhower, Dec. 12; Holmes, Dec. 19, George Moore, Dec. 26.

ABC's long-planned documentary on Berlin will come in December. Watch the papers.

Audio Scripts, nine radio scripts (6 Scholastic Radio Writing Award scripts) is now ready for distribution; 60 cents to school purchasers. Good for local production by radio workshops.

AER announces renewal of its college student script-writing contest. For rules, write Sherman P. Lawton, University of Oklahoma, Norman, Okla.

New Book: *Steve, Ace Announcer*, radio in fiction for early teens, by William B. Levenson, assistant superintendent of schools and former director of WBOE, Cleveland, O. The King Co.

Pittsburgh, long a leader in education by radio, announces two new school programs over KDKA, one to train stu-

dents in buying for the home, the other "Understanding One World," a junior-senior social studies program.

Washington, D. C. teachers enjoy and profit from the radio workshop sponsored annually by the schools over WTOP and CBS. This year 205 came to sessions at Wilson Teachers College.

Really wired for sound is the new \$4,000,000 Archbishop Stepinac High School, White Plains, N. Y. Two channels with 70 microphones link all classrooms and student activity centers.

Smart U. N. borrowed Olive McHugh, teacher of radio writing, on leave from Toledo. We are equally fortunate, since Miss McHugh chairs AER high school script-writing committee.

Educational radio will be represented with wit and wisdom at the forthcoming UNESCO Assembly in Beirut, Syria, in the person of Kathleen Lardie, Detroit Board of Education radio director.

Bomb-blasted Germany turns to radio for education. Two Americans—Charles McInnes, Columbia, S. C. public schools, and R. R. Lowdermilk, U. S. Office of Education—this summer ran a U. S.-style radio workshop for teachers.

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We think this applies neatly to your students and "the arts." How about it? Do "literature" and "art" have the musty aroma, for your students, of an old-fashioned parlor? Nice and genteel but not very attractive?

What we have in mind is some fresh air, in the form of several recent film releases. The past year has seen big strides in the production of music and art boosters, for which film is an ideal medium. Now you can show your students how real artists work, with films from Encyclopedia Britannica Films (*Brush Techniques, Making of a Mural, etc.*) and United World Films (*Sittin' Pretty* and *Nos Tailleurs des Images*). A. F. Films has a release in which you meet the great people in French art, architecture, and sculpture—like Picasso, Roualt, Le Corbusier—in person.

What Is Modern Art? is the provocative title of a new film series by Riethof Productions, Inc. First release will be the pros and the cons of Modern Painting. Without trying to give a pat answer, the film presents traditional and modern points of view, to stimulate further thought. With its scene laid in New York's Museum of Modern Art, discussion is illustrated with paintings by Picasso, Mondrian, Dali, and others. Write to Riethof at 1776 Broadway, New York.

To opera, traditionally—and unfortunately—one of the "stufiest" of arts in America, comes "fresh air" blown in by Official Films, Inc. Film versions of six famous operas come from Official, condensed and edited to an average running time of 25 minutes. Using skillful narration to keep plot and story continuity, the films present famous arias and scenes from each opera, filmed on the stage of Rome Opera House. In most cases, professional actors play the parts, with vocal sections carefully "dubbed in." Olin Downes, music department head of *The New York Times*, narrates some of the films. Titles include *Carmen*, *Barber of Seville*, *William Tell*, and *Lucia de Lammermoor*. Official announces, also, a comprehensive study and discussion guide to be available to purchasers of the opera films. For more information, write to Official at 25 W. 45 St., New York 19.

Success Story

Buchanan, Georgia, where two young veterans brought prosperity to a "has-been" cotton town, is the setting of a new film sponsored by Cluett, Peabody & Co. (Arrow shirts). *Enterprise* is the title of the 30-minute technicolor production, which tells about the birth and growth of a factory and how it changed Buchanan life. Although it is a story of industrial development, *Enterprise*, notably lacking in advertising, gives star billing to *people*. What changed Buchanan, says the film, was the initiative and hard work of people, not machines. This tribute, too often lacking in sponsored films, can give your students a healthy perspective on American industry. Write Cluett, Peabody & Co., 10 E. 40 St., New York 17, for distribution information.

Nature and Machines

Departing from our usual bailiwick, we'd like to recommend a 35mm. docu-

mentary which may turn up at your local movie theatre—Robert Flaherty's new *Louisiana Story*. Set in Louisiana's bayou country, the story plays on the contrasts between an Acadian boy, his life of hunting and fishing, and machine-age splendor brought by drillers who find oil on his father's land. Exceptional photography and a Virgil Thompson music score help to heighten contrasted moods, which run from the gently poetic to tense drama. Although the film was financed by Standard Oil, it is in no way commercial, and it exhibits to advantage the skill which has made Robert Flaherty one of documentary's great names.

Books and Films

Late news from Encyclopedia Britannica Films reports a 270-page correlation linking nearly 300 textbooks with an equal number of EBF films. Divided into three parts, text covers subjects for primary through high-school grades, including sciences, history, geography, problems of American democracy. EBF will keep the study current with supplements. Cost price is \$2.50, available from any EBF representative or direct from EBF in Wilmette, Ill.

More about films in January.

—ELIZABETH WADSWORTH

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**PRIZE-WINNING
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If you are interested in radio script writing and recording, this collection of prize-winning scripts is "essential reading." And if you are planning to enter any of your students in the AER or Scholastic Magazines 1949 Contests, this booklet will be especially valuable—both to you and your pupils.

Here, in one convenient volume, are nine complete prize-winning scripts, written by both high school and college students for the 1948 Scholastic Magazines and AER contests. This 40-page booklet is offered to you at cost—\$0.60 each. A check or money order will bring your copy.

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- ☐ Info. on 16 mm. motion picture projector; cameras.

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- ☐ Full info. on the new "Tour Our Country" gift idea.

THE LIGHTER-WEIGHT PROJECTOR YOU WANT! NEW



Theatre-in-a-Suitcase

Brightest, clearest pictures at sound or silent speeds . . . glorious new richness and clarity of sound . . . the DeVry 16 mm. "Bantam" is truly a "theatre-in-a-suitcase." Projector, amplifier, speaker, screen in ONE compact case. Pick-up weight as low as 28 pounds. Film capacity, 100 to 2,000 ft. Adequate illumination (750-1000 watts) for professional quality auditorium showings. AC-DC operation. Colorful literature FREE.



It's a Daisy

● A boy's-eye view of a trip on a famous railroad is *My Trip on the C & O* by Bill Green, 15. Eight page reprint from *Senior Scholastic*. Ask for packet of free copies. Give number of students in class or classes with your request to Transportation Editor, Scholastic Magazines, 7 East 12th St., New York 3, N. Y.

● Fifty page catalog (in color) of maps and globes for all purposes from a leading company we omitted from our Oct. directory issue—George F. Cram Co., 730 E. Washington St., Indianapolis 7, Ind.

● The fine new 20-page guide to many services General Electric supplies teachers. Includes motion pictures, publications including the adventure pictures series and consumer publications. Write to Educational Service Div., Dept. 6-235 A, General Electric Co., Schenectady 5, N. Y.

● *Classroom Radio Receivers*, 40 pages of practical hints to buyers. Prepared by the U. S. Office of Education and the Radio Manufacturers Assn. For a free copy write U. S. Office of Education, Washington, D. C.

● The American Book Co.'s 52-page graded list of Decca records useful in schools plus annotations. Tells about such fine records as *The Lonesome Train*, *No Man Is an Island* and Carl Sandburg's *The People*, Yes. Send to American Book Co., 88 Lexington Ave., New York 16, N. Y.

● Color enlargements 21" x 22" with cutaway views and editorial explanations of various industries and businesses—oil refinery, dairy, steel mill, bakery, steamship, etc.—free to teachers from Armstrong Cork Co., Lancaster, Pa.

● *Netherlands News Letter* (Nov.) is filled with fine pictures, maps and information about East Indonesia. To be placed on list for this periodical write Netherlands Information Bureau, 10 Rockefeller Plaza, New York 20, N. Y.

● Well-designed, illustrated folder about UNESCO. \$2.50 per 100 from Gov't Printing Office, Washington, D. C.

TEACHERS! If it is a position in the Midwest, Rocky Mountain Region, Oregon, Washington, or California, we can find it for you.

CLINTON TEACHERS AGENCY
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December, 1948

TOOLS for TEACHERS

MAKE YOUR TEACHING EASIER, MORE EFFECTIVE WITH THESE HELPFUL MATERIALS FOR COMING FEATURES.

Vocational Guidance

These visual aids have been requested by teachers using the "Career Club" series in *Senior Scholastic*, *World Week*, and *Practical English*.

FILMS: The following have a wide selection of vocational guidance films: Jam Handy Organization, 2900 E. Grand Blvd., Detroit 11, Mich.; Vocational Guidance Films, Inc. (dist. by Carl F. Mahnke Productions, 2708 Beaver Ave., Des Moines 10, Iowa); Castle Films, Division of United World Films, Inc., 445 Park Ave., New York 22, N. Y. (distributor of Government films); Coronet Instructional Films, Coronet Bldg., Chicago 1, Ill. Write for free catalogues. For films on specific fields, consult subject headings in *Educational Film Guide* (H. W. Wilson Co.) and *Educators Guide to Free Films* (Educators Progress Service, Randolph, Wis.).

FILMSTRIPS: Consult *Filmstrips*, by Vera M. Faiconer (McGraw-Hill Book Co.), *Filmstrip Guide* (H. W. Wilson Co.), and distributors' catalogues.

Barbados

January 5 in *Junior Scholastic*

PAMPHLETS: *British West Indies* (LD587,) 1945, (free), British Information Services, 30 Rockefeller Plaza, New York 20, New York. *Britain in the West Indies*, 1948 (free), British Information Services, 30 Rockefeller Plaza, New York 20, New York. *Barbados Annual Review*, by A. L. Mayers (\$1), Stomara Publicity Co., Clapham, St. Michael, Barbados, B.W.I. *European Possessions in the Caribbean Area*, by R. R. Platt and others (\$1), 1941, American Geographical Society, Broadway and 156th Street, New York 32, New York.

ARTICLES: "British West Indian Interlude," by Anne Rainey, *National Geographic Magazine*, January 1941; "Caribbean Cruises, The West Indies," by C. Mitchell, *National Geographic Magazine*, January 1948.

BOOKS: *Barbados, The Enchanted Isle*, by Raymond Savage, \$1.25 (Lippincott, 1947). *West Indies Yearbook 1947-48*, \$3.50 (T. Skinner, One Broadway, New York, N. Y.). *Economic Geography of Barbados*, by O. P. Starkey, \$3. (Columbia University Press, 1939).

FILM: *Sugar Wind*. Produced by Paramount. Distributed by Teaching Film Custodians, Inc., 25 West 43rd Street, New York 18, N. Y. Sound, black-and-white, 10 minutes. Rent (rates vary). Picture story of Barbados.

Stockpiling

January 5 in *World Week*

ARTICLES: General background on scarce resources: "Great Issues: Conservation," *World Week*, Dec. 1, '48. "Tools For Teachers: Conservation," *World Week*, Teacher Ed., Nov. 3, '48 (bibliography). "Civilization's Backbone—The Minerals," *NEA Journal*, Feb. '48 (methods of teaching conservation). "Your America: Resources," *World Week*, Dec. 1, '47. "How Rich Is America?" *Senior Scholastic*, Apr. 28, '47; "World Commerce-Industry," *U. S. News*, Oct. 22, '48 (p. 66).

Recent stockpiling data: "Uncle Sam Stocks Up," *Senior Scholastic*, Apr. 28, '47. "Defense Stockpiles" and "Farm-Product Reserves," *Newsweek*, Nov. 1, '48 (p. 10). Following issues of *Business Week*—"Stockpilers to Go Slowly," June 26, '48; "Washington Outlook," July 10, '48; "Stockpile Lags," Sept. 4, '48; "Building U. S. Stockpiles Under ECA Program," Sept. 18, '48.

FILMS: A few films dealing with sources of strategic minerals: *Chile's Copper*. Prod. Hollywood Film Enterprises. Dist. Harry Grubbs, 6060 Sunset Blvd., Hollywood 28, Cal. sd. color. 12 min. Rent or sale. *Tin from Bolivia*. Dist. U. S. Bureau of Mines Experiment Stat., 4800 Forbes St., Pittsburgh 13, Pa. sd. b&w. 20 min. Loan. *Aluminum; Mine to Metal*. Dist. U. S. Bureau of Mines (see above). *Story of Nickel*. Dist. U. S. Bureau of Mines (see above). sd. b&w. 30 min. Loan.

New Equipment

Film Rewind: Look! No hands!

A slip-clutch prevents damage to film in the Neumade PD-1 power rewinder, which has a foot-operated speed control and an arm-operated brake. Write to Neumade Products Corp., 427 W. 42nd St., N. Y. C., for their catalog of film-handling equipment.

Improved Brush Soundmirror

The new Model BK-411 Soundmirror (The Brush Development Co., 3405 Perkins Ave., Cleveland 14, Ohio) will rewind the magnetic tape without rethreading. A single control operates the rewind, fast forward, and record or playback motion of the tape. The new solid mahogany table-model cabinet has a space for storing the microphone, 8" loudspeaker.

A Wire Recorder Under \$100

The Air King Model A-725 is a portable (21½ lb.) wire recorder and reproducer complete with amplifier and loudspeaker at a list price of \$99.95. Air King Products Co., Inc., 170 53rd St., Brooklyn 32, N. Y., also makes a console wire recorder-radio-phonograph combination and a portable wire recorder-phonograph combination.

Portable Projector Stand

The collapsible "Professional Project-O-Stand" (Model 203) made by the American Products Co., 2287 Hollers Ave., New York 66, N. Y., weighs only 11 lbs. The legs will adjust to fit a sloping floor and they have extra-large rubber tips to prevent skidding and to absorb vibration. The

stand is adjustable in height from 24" to 44", so that it will clear chair-backs in crowded quarters. Sturdy enough to support any projector. Price \$29.75.

New Lightweight Projectors

Ampro, Bell & Howell (Filmo), and DeVry have announced new lightweight 16mm projectors for sound and silent films. Each of these new projectors incorporates the features associated with the other machines in its line.

Newsreel-type Camera Handle

For a firm and steady grip on your movie or still camera, use the camera handle made by the American Products Co., 2287 Hollers Ave., New York 66, N. Y. The handle screws into the tripod socket of your camera, and a safety chain goes around your wrist so that you can't drop the camera even if you are jostled. Price 98 cents, might save you many dollars.

—WILLIAM J. TINSLEY



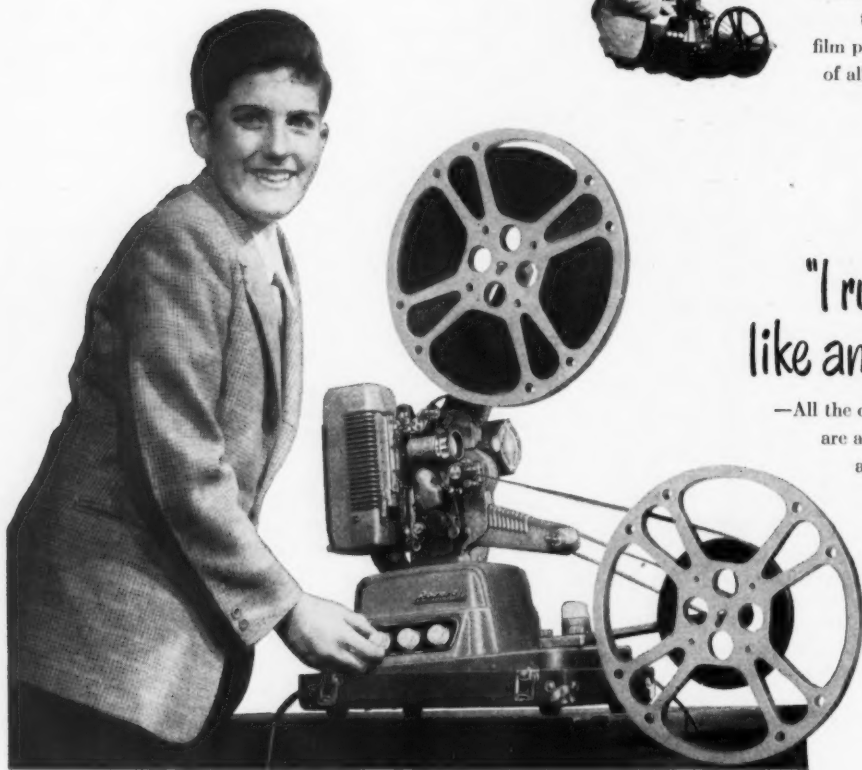
"I carry it easily!"

—Because projector, speaker and accessories all are combined in a single lightweight unit weighing only 33 pounds—as compact as a suitcase, and really portable!"



"I thread it quickly!"

—With Revere threading is only a matter of seconds. Four handy threading points and a simple film path make Revere the easiest of all sound projectors to thread."



"I run it like an expert!"

—All the operating controls on the Revere are at my fingertips . . . easy to see and reach. Focusing, tilt control and framing are simple as can be. Fast, automatic rewind eliminates long waiting between reels."



\$287⁵⁰

Complete



"So simple, I entrust my students to operate our Revere Sound Projector"

"With my students handling the operation of our Revere, it leaves me free for the advisory aspects of sound movies. Too, it encourages a greater feeling of student participation, increasing the interest and educational value of our audio-visual program."

More and more schools, churches and business organizations prefer Revere Sound Projectors for their portability and operating ease. They are selecting Revere, too, because of its rich "theatre-tone" and brilliance . . . its precision-built, dependable quality. And at Revere's low price, they can buy *several* projectors instead of one —thus extending the scope of their audio-visual activities.

Compare Revere—feature for feature—with any sound projector at any price. You'll agree with audio-visual experts that it's the best buy in 16mm sound projectors. Ask your Revere dealer for a demonstration!

REVERE CAMERA COMPANY, CHICAGO 16

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16MM SOUND PROJECTOR

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